

The Inland Printer

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THE LEADING BUSINESS AND TECHNICAL JOURNAL IN THE PRINTING AND ALLIED INDUSTRIES

PUBLISHED BY MACLEAN-HUNTER PUBLISHING CORPORATION

Salary Plan for Compensation of Printing Salesmen Presents Case

● ONE OF the perennial problems of printing management is deciding just what type of compensation to use for salesmen. Studies have been made and much has been written on the subject, but the final word never seems to get said. This is probably true because no perfect plan has yet been found which is satisfactory in all respects for both the salesman and the house for which he works.

Old as the problem is, it comes up again now with renewed emphasis. The employing printer will soon be faced with the necessity of rebuilding his sales force for successful operation in the highly competitive buyers' market that will return one of these days. The decision as to what type of compensation is best for a particular company is closely related to the selection and training of salesmen.

IP Queries Printers

To learn what is current practice in the industry and to report on experiences that may be helpful to printers faced with the problem, THE INLAND PRINTER has queried a number of printers in all parts of the country. The methods of compensation used by some of them, together with the advantages claimed, will be presented in this and subsequent articles.

Types of compensation for salesmen may be divided into two general classes: salary and commission. Each of these can be divided into two methods: straight salary only, and salary plus bonus or commission; straight commission only, and basic commission plus bonus or sup-

plementary commission. Under these four categories there are almost as many variations as there are printing firms, it would seem.

Returns from THE INLAND PRINTER questionnaire fall about fifty-fifty between the salary and commission types of compensation. No attempt was made to get a "sample" large enough to indicate what the general practice in the industry is; in fact, it would mean very little to say that

Salary or Commission... Which?

★ This is the first of three articles on methods of compensating printing salesmen, based on information gathered from printers themselves. This article describes salary types of compensation and gives printers' reasons for using them, as well as their objections to commission plans. The second article will do the same for proponents of commission plans. The third article will sum up the advantages and disadvantages of salary and commission methods; discuss the problems of the small, one-salesman printer; review postwar trends in compensation in the general field of selling insofar as they may have a bearing on the particular problems of selling printing; and suggest factors that should be considered before any given plan is adopted by a printer. After you have read the first two articles, we invite your comment and criticism, some of which may be incorporated into the third article.

"x" per cent of the industry uses a straight salary type of payment and "y" per cent a commission plan. Of more interest to the printer seeking help on this perplexing subject will be the description of some of the actual plans used by representative printers and the advantages found or claimed for them.

One could debate for hours on the subject of salary versus commission. The company which uses a salary plan has more control over its salesmen—they are more likely to "work for the house"—one printer will say. Another will reply that a flat salary is not enough of an incentive—the salesman is inclined to "loaf" on the job. Proponents of the commission plan claim that a salesman thus compensated has a stronger incentive to produce volume. Opponents counter this with the assertion that a salesman working on commission tends to "work for himself," bringing in business which may not be profitable to the house or not suited to its equipment.

Both Sides to Be Presented

Rather than go into a long discussion here of the pros and cons of the two methods, let's allow some printers to state their cases, first for salary plans, then in a later article for commission plans.

The case for the straight salary method is well stated and at some length by an executive of a fairly large eastern printing firm.

"My own experience," he avers, "leads me to believe that a 'regular' sales force consisting of men who year in and year out produce and service a volume of business that

is sufficient to warrant their being retained are much better paid on a flat salary basis, taking into account their total average sales and average percentage of profit they yield to the house. That basis puts an abrupt stop to all wrangling over who gets what commission on which sales and when. If these men grow steadily and increase their volume of sales, their salaries can be periodically readjusted accordingly. If they fall down and do less business with lower profits to the house over a continuing period, they must expect a cut."

Bonus Should Be Justified

On the subject of bonuses to supplement a flat salary, this executive feels it should be entirely left to the management whether or not salesmen are given bonuses in the good years. There should be no set promises "which tend to lead the salesman to expect a regular bonus each year and to adjust their scale of living based on that expectation. The house has to have something in reserve. Then if a salesman is given a special bonus when the house considers it justifiable, it represents a really effective reward."

This executive would put his new salesmen on a drawing account as they began work. "Young, untrained salesmen are always a gamble," he asserts, "and it has been my experience that a company has to expect to pay them a drawing account for at least six months before any real measure of what they can do is possible. The amount of such drawing account should be almost 'standard' and should have some economic relation to the cost of living, and to wages paid to comparable apprentices or learners by other businesses in the community."

Printing Is "Made-to-Order"

The commission type of compensation does not work out well in the printing business, this executive believes, because of the nature of the product sold. Printing is a "made-to-order" product—it is not like shoes or typewriters or automobiles. In selling a made-to-order product like printing, elements entering into the costs of the finished product vary tremendously between orders. "Can there be," he asks, "any such thing as an established commission structure strictly fair to both salesmen and the firm on a fluctuating basis?"

Furthermore, he points out, it is hard to fit the commission type of compensation to the distinctively different classes of products that

may be sold by a printing company. A printer "cannot afford to pay the same commission on form printing that he can on a creative job where the customer practically lets the house write its own price ticket. Commission salesmen being human beings, they naturally concentrate upon the products which yield the highest return. With salesmen on flat salaries, their results are judged as a whole, and there is no reason why they should not spend their time with their best prospects for whatever kind of product in their bag of tricks may fit the case. If at any time the house wishes to accentuate sales effort on any one class of product to start building volume in that field, the plan of a carefully determined bonus arrangement can be introduced for a limited period of time."

Salesman's Function a Factor

The foregoing remarks suggest some observations that should be made here, before going on to the experiences of the next printer. The function of the salesman in a particular company may be a determining factor in the type of compensation chosen. If the salesman also services the job, he might better be on a salary, based on his total worth to the company—volume of sales plus the servicing of jobs in the plant. It would not be fair to the salesman for him to have to depend upon commissions for his income if a great deal of his time were spent on service which is not productive of new accounts. But if the salesman's duties end when he gets the order, with someone else in the organization taking over service on the job, then a commission plan might be fairer to the salesman and more productive of volume for the plant. If this is the fact, then it probably follows that, generally speaking, a salary plan is more suitable for the small or medium-sized company where the salesman is in on production follow-through, and a commission plan better for the large, highly departmentalized organization where the job is serviced in the plant and the salesman is completely "free to sell."

Based on 10% of Sales

To get back to cases, a southern printing company doing an annual volume ranging from \$100,000 to \$150,000, located in a city of 60,000 in an area not highly industrialized, pays its salesmen straight salaries plus traveling expenses. A salesman is started off on what might be called a subsistence salary of \$100

to \$150 a month for the first six months or so. After that the salary is based roughly on 10 per cent of the man's sales, readjusted every six months or once a year to keep it in line with his production records. The salesman's salary would not be reduced after a six months' period in which production would not justify his salary, but a consistent decline in production would at least call for a "conference," and a salesman who could not meet the reasonable expectations would, of course, eventually be dismissed.

Repeat Orders Are Problem

"We have found," comments one of the principals of this company, "that if the salesman is capable or has selling aptitude he can usually rate an increase at the end of the first six months or sooner. In the debatable question of continued repeat orders originated by the salesmen and orders taken by him which would have come to the company anyway, the salesman is regularly given credit on his production sheet, as it is his duty to service the account and give it such time and attention as may be required."

In the past this company has paid traveling expenses on the basis of actual expenditures incurred and also on a mileage basis. At the present time the company is paying expenses on a mileage basis only, with salesmen furnishing their own cars.

Semi-annual Adjustment Plan

Salesmen of a printing firm in a large midwestern city are paid a straight salary which is adjusted in January and June of each year to bring the salesman's salary in line with 10 per cent of his sales. This company has no hard and fast rule of compensating a truly profitable salesman more than the less profitable one, except that in these semi-annual adjustments, consideration is given the man whose sales have been more profitable than others.

Another printer in the same city has a similar plan. After a man has been with the company for a time his salary is predicated upon an approximate 10 per cent of his volume. Changes in salary are made only after consideration of the salesman's sales record for the previous three months. In giving his reasons for operating on a straight salary plan, an officer of this company says: "It has been our experience after trying various commission arrangements that the straight salary is by far the best. We say this because a man who is working hard trying to sell your products may not

be, for the time being, producing results. At the same time, if he is doing this, he is entitled to compensation for his efforts. Working on this basis, we have found that the salesman is more inclined to work for the company rather than for himself. In other words he sells the company—sells the company's name more than he does his own name. This tends to build a more lasting relationship."

A third printer in this same city also uses a periodically adjusted salary plan. Junior salesmen are placed on a drawing account for the first six months, or until such time as they are eligible for the company's regular sales compensation plan, which consists of paying the individual salesman a weekly wage for a period of three months, based on his earnings for the previous quarter (or thirteen weeks). His earnings are based on one-third of the gross profit on all sales. According to the sales manager, the company feels this plan is superior to payment of a monthly salary based on volume for the preceding month because it gives the salesman a stable income for three months.

An executive of a western printing firm says he has always adhered to a salary plan based upon the ability of the salesman to earn. He objects to the commission plan because the salesman "works for the interest of the salesman, but when he is paid a straight salary, he works for the interest of the institution he represents."

Lack of Co-operation

"We have had experience," says this western printer, "with salesmen working on salary and commission, and drawing account and commission, but we find always that it conflicts with other salesmen inasmuch as a cooperative spirit does not exist between salesmen. In other words, they do not choose to help one another when a commission is involved."

Although the product and the selling techniques are different, the experience of a company in a related field, printing inks, is of interest. For many years this company employed a modified salary and bonus plan of compensation, but recently put its salesmen on straight salary plus expenses. The top salesmen receive \$6,000 a year, "B-grade" men start at \$4,000, and beginners at a somewhat lower figure. Under the salary-bonus arrangement the company paid a set salary of \$300 a month for all salesmen, then supplemented this with

a complicated bonus system giving extra compensation to the salesmen for tonnage in excess of established quotas, as well as bonuses for any monthly expenses below an established allowable level.

Has Some Disadvantages

While this system had considerable merit, says the general manager of the company, it had the disadvantages that windfalls accrued to certain salesmen due to no particular effort on their part. At the same time, some salesmen were penalized through loss of business that could not be attributed directly to lack of salesmanship or attention. The new system is still on a trial basis, but the general manager believes it will be more satisfactory than the old one proved to be.

A photoengraving company in the midwest has found the most satisfactory method to be a straight salary plus expenses actually incurred while traveling, rather than a flat expense allowance. Salesmen's salaries range from \$3,600 to \$6,500 a year, which includes a two weeks' paid vacation. In the past this en-

graver has attempted various types of bonus arrangements based upon volume, but found that this created more evils than benefits.

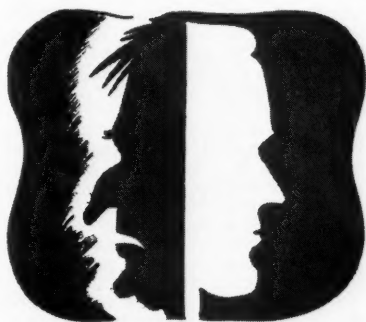
The foregoing examples are of printers who pay their salesmen straight salaries only. Representing a wide geographic spread—Illinois, Michigan, Missouri, Colorado, New York, and North Carolina—most of them have one feature in common, a measure of flexibility. Salaries are adjusted at periodic intervals, ranging from three months to a year, to give the salesman adequate compensation in line with an established percentage of his sales. They do not, however, include any bonuses or commissions above the basic salary which some companies use to stimulate and to reward additional volume, as is the case in the next example cited.

One of the leading printing companies in a large midwestern city pays its salesmen on the straight salary basis, supplemented with a bonus at the end of each year. The amount of the bonus is predicated first on the ability of the company to pay added compensation from the profits which have accrued during the year, and second on the volume and selling price obtained by the individual salesman. The company believes this is the fairest method for both the salesman and the house because it provides sufficient incentive for the men not only to increase their volume, but also to obtain better prices for what they sell.

Commission Causes Trouble

In the past this company has tried a commission arrangement, but ran into trouble and misunderstanding. In the first place, says the president, "in bad years a salesman can't earn a sufficient amount to live comfortably, and the result is a large overdraw. Second, in exceptionally good times, such as at the present, he is insistent that all of his work be handled and is inclined to sell many new accounts, the added volume of which cannot satisfactorily be handled by the company."

An odd combination of straight salary and commission is employed by a company in New England. Compensation is based on commission percentages which vary with the job and the man, but the salesmen are actually paid on a salary basis, receiving the same amount each week throughout the year. If a salesman has a bad month during the summer, he gets his regular salary even though he has not earned it. Conversely, during a good month the salary paid him may be less than



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his volume warrants. If he has built up a backlog of business, his salary goes on just the same when he is away because of illness or other justifiable reason.

The salesman's commission rate is based upon how profitable the job is, whether it is likely to repeat, whether the salesman is showing the proper ambition and spirit, and how well he handles the job when it comes into the plant. The president of the company admits this system is a kind of "benevolent despotism" that depends a great deal upon one man's judgment for fairness, but, right or wrong, his four salesmen have been with him fifteen to thirty-five years, so he believes the plan may have some merit.

A printer in Kansas, a newspaper publisher who also runs a job shop employing one salesman, has been experimenting with a salary-plus-bonus arrangement, but is not too happy about it. "I have tried, without very much success," he says, "giving a salesman a salary with a bonus based on increased business above a certain amount. Doing this by the month, I found my man 'bunched' business on me, so then I spaced it into quarterly or six-month periods. The last mentioned method is still in the trial stage."

Commission Discussed Next

Judging from replies to our questionnaire, the small printer has the most trouble in handling salesmen. This problem will be discussed in a later article.

Thus far we have presented the experiences of those printers who use some version of the salary type of compensation for salesmen. They have stated their reasons for using the methods they employ, and their objections to commission plans. A subsequent article will present the other side of the picture, relating "case histories" of printers who prefer paying by commission—either straight commission only, or a basic commission plus bonus or supplementary commission.

A third and final article in the series will sum up the advantages and the disadvantages of salary and commission plans, as expressed by printers; will take up the problem of the small, one-salesman printer; will discuss postwar trends in compensation in the general field of selling insofar as they may have a bearing on the particular problems of selling printing; and will suggest some factors that should be considered before any given method is adopted by a printer.

PRINTING TRADE ASSOCIATIONS PLAN JOBS FOR WAR VETS AND RELIEF FOR THE INDUSTRY'S MANPOWER SHORTAGE

• Widespread interest in remedying the acute manpower shortage while at the same time helping to place war veterans is being evidenced by trade associations. The movement has the approval of the Federal Veterans' Administration and the cooperation of trade unions and other groups.

Movements have been launched in Illinois by the Graphic Arts Association of that state, by the Ohio Printers Federation, and a general bulletin has been issued by the Printing Industry of America concerning possibilities of invoking the aid of the G. I. Bill of Rights, Public Law 346, and the companion law for the benefit of disabled veterans, Public Law 16.

The most comprehensive plan yet to be developed is that which has been announced in Illinois. All members of the Graphic Arts Association have been furnished with copies of a 20-page, 8 by 11 booklet in which the "On-the-Job Training Program" has been outlined. This program provides for individual printing companies to hire the veterans for specified jobs which will pay the veterans agreed wages while they are learning. Their wages are to be supplemented by fixed allowances made from Federal funds through the Veterans' Administration.

The "master" plan is workable in union and non-union shops and has the general approval of both the Veterans' Administration and the Illinois State Board of Vocational Training so that individual printers who work in accord with the plan are enabled to get specific approval without the necessity for much "red-tape."

Ten "on-the-job" programs have thus far been worked out on the master plan which is adaptable to practically every printing shop in Illinois. Four of them are office jobs, and six are in the shop. The four jobs in the office will lead to positions as junior estimator-production man, a junior estimator, a junior salesman, or junior executive.

The six apprentice jobs in the shop will lead to skills as journeyman compositor (as hand compositor, machine man, or proofreader), cylinder pressman, job pressman, senior and junior press feeder, and bindery man.

Labor unions in Illinois are in agreement with the plan to the extent of having apprentices enrolled to the full limit of ratios stipulated in the contracts with employers.

S. F. Beatty, secretary and general manager of the Graphic Arts Association of Illinois, has assigned Field Secretary Andrew J. Farr to promote the "on-the-job" training plan throughout the state, and to advise the association members how to conform with federal and state regulations.

Commenting upon the plan, Carl E. Dunnagan, president of Inland Press, who is also president of the Graphic Arts Association, said that the industry is suffering from an acute labor shortage and at the same time is facing "tremendous demands which are being made upon us by customers," coupled with inability to purchase new equipment, and so "having increasing

troubles in satisfying our customers, to say nothing of prospective customers." Continuing, he said:

"For many years there has been a decline in the number of apprentices in the printing plants of Illinois. The war made this situation even worse because it took away the apprentices we had and made it impossible to start in new apprentices. Many plants were affected in a similar way in connection with office positions and salesmen. The training programs for veterans developed by our association provide an opportunity for qualified veterans to be trained in positions in the printing industry and every one knows that wage scales are up at the top of the list."

The Ohio Printers Federation, in a special bulletin to members, describes the opportunity which a printer faces to qualify his plant to provide additional training and financial help for ex-servicemen employees. The following paragraph appears in the bulletin:

"Under the apprenticeship program, state standards have been or are in the process of being established for each of our crafts through cooperative action on the part of the Ohio Printers Federation, the unions, and the Veterans Training Service of the United States Department of Labor. These standards are applicable to open shops as well as those having contractual relations with unions. They may be applied by individual plants (where group labor contracts do not exist) or on a city- or county-wide basis. Standards which cover the bindery workers and pressmen are now on file with the State Apprenticeship Council and may be used as a minimum basis by plants desiring to qualify under this training program. Other standards which cover lithographers, electrotypes, and stereotypers are in the process of development and should be available shortly, while the standards for compositors, although not formally filed, have been worked out."

Still another plan of enlisting the recruits into the printing industry has been publicized by the Advertising and Printing Crafts Trade Board of Hartford, Connecticut, by means of a 16-page booklet (hard-bound) titled "The Printing Crafts Offer a Challenge."

"Here is the important thing," reads one statement, "The printing trade will result in a yearly take-home pay as high as that of any skilled job in the country."

Printing as a trade is discussed, also as a business. The four classifications into which jobs are grouped are those of compositor, salesman and advertisers' consultant, creative layout man, and executive. The concluding paragraph of the booklet reads:

"If we have made entering the business of ours seem a bit difficult to you, it has been with a purpose. We want you to know that we are not interested in men with a haphazard attitude concerned only in 'getting by.' We want intelligence, enthusiasm, and initiative. We want men who will accept a challenge. If you think you can qualify, we will be very happy to hear from you."

Time-Saving Ideas for the Composing Room

"Keep the key typesetters in one spot and have material furnished to them by apprentices" . . . that's the plan proposed by J. L. Pepper to cut down the high cost of hand composition.

In many composing rooms employing over ten hand compositors, the working time of the men can be reduced up to 50 per cent or more by the use of better equipment and of better methods.

Hand composition in an average plant is slow and costly compared with the machine composition. The machine operator "stays put" to produce his work, while the hand compositor covers miles daily, moving from case to case and back to his frame.

This unnecessarily wide margin of time can be considerably reduced by permitting the compositor to remain in one spot while setting a job. Slugs, leads, rules, and lines of display type can be supplied to him by an apprentice. Paying a compositor the journeyman's scale to cut slugs and rules and set display lines out of type cases is a wasteful expense that adds to the already high cost of hand composition.

Although Mr. Pepper's ideas may seem drastic, they are based upon a wide experience in planning and arranging composing rooms. To his basic proposal, he has added these suggestions:

For greater facility and speed, compositors should stand facing all their makeup work, instead of standing sideways in the traditional manner.

Instead of using a flat surface for makeup, the top of the table should be inclined toward the back just enough to keep the type from falling over. This will make an ideal setup for handling both the slug composition and foundry type or Monotype.

Makeup tables should be of the height which permits the workman either to stand or to sit down at his work. Each makeup alley should be equipped with a revolving stool.

If a layout man is employed in the shop, he should be located in position No. 7 on the floor plan at

the right. One or two apprentices should be at his call to set up display lines from the cabinets (Figures 1, 2, 3, 4, 5, 6, and 8) and put them on steel galleys along with the leads, slugs, rules, and cuts required for the job. Thus all of this material will accompany the layout when it goes to the makeup man.

The correction and alteration department should be set up close to the typesetting machines. In the type cases, type sizes from 5- to the 12-point only need be supplied. In the Monotype plants, the double

and triple cases should be on hand instead of the California job case. The use of double and triple cases makes a saving of more than 50 per cent in space.

Combinations of arrangements can be made as follows: 6-point Roman and italic; 10-point Roman and italic; and the 12-point.

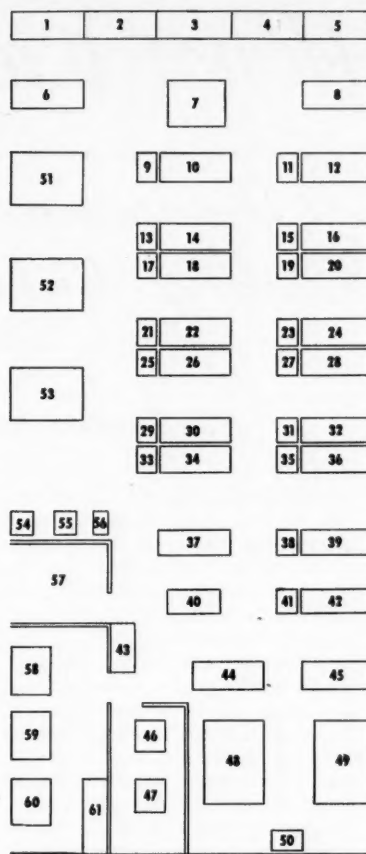
Too much type usually is cast up for corrections. It is necessary to have only enough in these cases to make office corrections and the customers' alterations.

For quick, easy handling, all galley cabinets should be on wheels. Makeup tables should be in pairs, designed so that the rolling galley cabinets can be run in under the makeup table.

One makeup table should be arranged so that the lead and slug rack extends the full 72 inches in length and is directly in front of the makeup man. Underneath, in each of the two tiers, is practically everything (except the type) which goes into the job. What a makeup man has at hand is sufficient for practically any job.

Composition is the responsibility of the journeyman on the job. Any other tasks can be handled by an apprentice under the journeyman's direction. That is the kind of teamwork which makes for efficiency and economy. And it is the method of apprentice training which generally will result in turning out much better compositors.

At the right is illustrated and described Mr. Pepper's suggested composing room layout.



Key to Layout

The following numbers designate each piece of equipment in the Pepper plant layout:

Nos. 1, 2, 3, 4, 5, 6, 8—Double flat top type cabinets, 48 cases in each cabinet.

No. 7—The foreman's desk, or layout man's desk, 48 by 60 inches.

Nos. 51, 52, 53—Iron top imposing tables, 51 by 75 inches. Wood furniture and metal furniture and reglets under center table. Galleys 8 1/2 by 13 inches in the other two.

Nos. 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36—The makeup tables, 38 1/2 inches high. Slightly slanting top. Stool in each alley. Compositor may stand up or sit down when making up. No type case in table. Leads, slugs, rules, metal furniture, and everything that goes into the job except type in alley. Compositor does not move from his alley to make up the job.

Nos. 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41—Rolling galley cabinets, each with 50 steel galleys. Some 8 1/2 by 13 inches, some double column, some triple column, according to the requirements.

Nos. 37, 39, 42—Monotype body type, from 5- to 12-point, used for correcting by apprentices.

Nos. 44, 45—Slug banks.

Nos. 48, 49—Slug machines.

Nos. 46, 47—Monotype keyboards.

Nos. 58, 59, 60—Monotype casting machines—two for composition, one for material-making.

No. 43—The galley cabinet. Monotype type is put in rack from inside casting room.

Nos. 54, 55, 56—Saw, Hacker type-high gauge, and type-high beveller.

No. 57—Proofroom, for machine-set matter.

No. 50—Slug machine magazines.

What Lies Ahead in

A Symposium of Opinions of Coating Mill Representatives

With Comments by FORREST RUNDELL



• ONE BLESSING to which we can look forward in the not too distant future is a return to normalcy in coated paper. How distant that future will be depends on the speed with which the mills overcome manpower shortages at the mills and in the woods. Meanwhile, however, the pattern of grades towards which the mills are working begins to show itself. Some of the papers we can expect are being delivered at the present time; others will come along as conditions improve.

To get a picture of the coated paper situation of the future as it will affect the letterpress printer the writer interviewed a number of coating mill representatives. The following represents the consensus of opinion as he found it at the turn of the year:

The *Number One* grade will be made by all the mills in white and probably ivory. As heretofore, this grade will afford the utmost in dot accuracy for halftone reproduction. One mill suggests that the grade should be bought when mirror-like exactness of reproduction is desired.

As before the war, different mills will use slightly different methods of obtaining the highest quality. And, as before, each mill will have its own following. In general, however, printers can expect the following characteristics from this grade no matter what mill makes it:

1. The brightest color of all the grades. It may be blue-white or on the cream side but it will be a *brilliant* white.

2. Strength for folding. The trend is away from a separate grade for folding purposes. Improvements in manufacturing methods have enabled the mills to make a strong body stock free from the harshness that characterized the early folding coateds. While a little strength may have been sacrificed, the re-

sultant paper still has all the toughness needed for ordinary folding problems.

3. More rapid and even setting of ink. The trend in press manufacture is toward the higher running speeds, and paper mills are cooperating by making their papers more receptive to ink. Coateds of the future will print faster without increase in offset troubles.

4. It is the universal paper for all de luxe work where quality is of the first importance.

Two Things Not to Expect

Don't expect the extra quality of the paper to make up for poor plates or poor originals. It will only show up their defects. Unless the original photographs or art work and the photoengravings are the best, the extra quality of the *Number One* grade will be wasted.

Don't expect the best results from paper lighter than 80-pound. The 60- or 70-pound coateds do not have enough body stock to cushion the impression sufficiently for perfect printing.

Number Two. As always this will be the wheel-horse grade for good printing. With most mills the quality has been improved to a point where it is not far below *Number One*. It will have folding strength, good color, and will print halftones well. It will be satisfactory for color printing, including such process work as does not require the utmost fidelity to the original. It will be made in white, and in ivory or india—possibly both colors.

Number Three. Here the ideas of different mills vary sharply. In fact this grade may be the battleground of the coateds during the postwar era. To one group the *Number Three* has always represented the top grade of magazine coated used by the expensive class publications.

It is used for technical books as well and for commercial printing where a good grade of coated is wanted at a price slightly under that of *Number Two*. It has always been under the latter in strength, color, and printing quality although some paper salesmen have been heard to remark that few printers could *print* the difference between the two grades. Mills which will continue *Number Three* plan to keep it in the same relation to the better grades that it occupied in prewar days.

The other group, however, feels that *Number Three* is on its way out as a brush-coated sheet. These mills point out that process-coateds have been steadily improved in color and printability until their best grade is approximately equal to the average brush-coated of magazine quality. Considering the price advantage inherent in the process-coateds it seems to them that this type is the coming sheet in this grade of paper. Brush-coated will probably be available until this point has been proved, however, especially with those mills which are not equipped to make process-coateds.

Number Four. This has always been the quantity production grade. Large runs of catalogs, publications using a paper below the top magazine grades, and general commercial work where the runs are large have been its field. It seems to be pretty well agreed that little of this grade will be made in the future. Process-coateds have the advantage here at every point, including the most important one of price. Don't figure on finding brush-coated in this grade when normal production returns.

Number Five and *Number Six.* These have always been catch-as-catch-can grades. Their function

Coated Papers for Letterpress?

has been to furnish some sort of coated at a price lower than that of Number Four. The customer bargained for a low price and the mill reciprocated by making the paper so cheap that it still got a good profit. Obviously this market will eventually be taken over practically entirely by process-coateds with a groundwood middle.

The papers which probably will show the greatest growth and improvement are these same process-coateds. As most printers know, they are made by applying the coating to the body stock while it is still on the paper-making machine and before the stock is completely dry. This process eliminates the separate operation of coating and drying, thus cutting manufacturing costs.

In addition, the fact that papers coated by this method carry less coating than the brush-coateds allows the making of the lighter papers without any additional cost. Where brush-coateds lighter than 70-pound carry a penalty for light weight, this penalty does not apply to process-coateds until the 50-pound weight is reached.

Also, process-coateds carry only about 6 pounds of coating to a side as against 12 for the brush-coateds. This means that a ream of 25 by 38-70 brush-coated will carry 24 pounds of coating on a 46-pound body stock. The same weight process-coated has 12 pounds of coating on a 58-pound body stock. Assuming the same quality body stock, the process-coated will be stronger and will fold better.

Mills disagree on the number of grades which will be available. All are sure that the top grade will be a free sheet comparable to the present Number Three brush-coated but sold at a slightly lower price. One mill feels that it can sell its top grade in the same price bracket as "B" grade super in weights from 50-pound up. If it can, it will chase the heavier weights of "B" grade super right out of the market.

Mills not having groundwood facilities will probably have a second and cheaper grade which will be a free sheet comparable to Number Four brush-coated.

Groundwood has a definite place in the process-coated picture. From an economic standpoint it has the advantage of converting approximately 85 per cent of the pulpwood into paper as compared with the 50 per cent which is utilized in making a free sheet. Groundwood also has greater opacity. Its drawbacks are weakness and lack of permanence. This latter defect makes little difference in seasonal catalog work or other printing of transitory interest.

Probably the competition for the

impossible because the pressure of the knife causes offset at the edge. A dull-coated job could stand for three years and would still offset when cut. Some mills, however, have hopes of making a dull-coated that will reduce this tendency to offset. If they succeed, their market for dull-coated papers will undoubtedly increase considerably.

Nearly all special papers made before the war will be back. Kromekote will be available. The colored coateds will be made as will coated covers and post cards. Special vanishing qualities will also be on the market.

Here are the tendencies towards improvement which we may reasonably expect to find in letterpress coateds of the future:

Brighter color.

Better printing surfaces.

Greater receptivity to ink, which in turn will permit higher press speeds.

Greater strength in the better grades.

In addition we are likely to get some benefits from the research of the past few years. In their search for special products to meet war-time emergencies the mills uncovered a great many ideas for the improvement of paper. Many of these which could not be put to immediate use remained as possibilities for improving standard grades in peacetime. Some of them will be available only as specialties; others are gradually finding their way into standard grades. Mills have become research-minded and this fact alone will lead to further discoveries for the improvement of papers.

You may ask when the improvements we have been discussing will appear in the paper we buy. Some mills think we may have most of them within the next six months; others think it may take a year or more. Moreover, some mills think it may be at least five years before the process-coated situation becomes stabilized.

One thing is certain. When we do get out of the present mess we will have better coated papers than ever before; and printers should look forward and prepare for the changes that are certain to come.

One thing is certain...when we get out of the present situation we'll have finer coated papers than ever!

tonnage which formerly went on Number Four brush-coated will be between the second grade free sheet and the top groundwood. It is also likely that there will be several grades of groundwood; and that the market formerly supplied by the Number Five and Number Six brush-coateds will be filled by these groundwood grades.

Dull-Coated. Probably each mill will put out a line of dull-coated. And it is equally likely that each mill will have its own ideas as to methods of making its sheet more printable. Dull-coated never reached the tonnage of the glossy grades but a strong demand has always been there. As one mill representative points out, art directors always see their finished art work on dull-finish paper, vellum, or drawing bristol. The closest approach to this dull effect through letterpress printing is obtained on dull-coateds. So long as the art director has anything to say about the choice of paper he is likely to specify the one which will reproduce his effects with the greatest fidelity.

The drawback to dull-coateds has always been the tendency to offset. Printing a bleed job is practically

Good Judgment, Instead of Formulas, Solves the Problems of Letterspacing

----- By H. K. Keel and H. Wylie Smith -----

● BEFORE starting the discussion of the inverted triangle letters, T, V, *et cetera*, attention is called to what was previously said regarding the margin between the type face itself and the edge of the body of the type. With these letters it is noticed that the uppermost part of the face extends nearly, if not all the way, to the edge of the body of the type, thereby minimizing the white space appearing at the top of the letter, which compensates for the excess of white space appearing elsewhere. This absence of space at the top and its abundance at the bottom of the letter must be taken into consideration when letterspacing a word containing these letters.

Given the word "setter" with instructions that it be set in 12-point caps, letterspaced $1\frac{1}{2}$ points, work would be executed with $1\frac{1}{2}$ points space between S and E, and E and R, with 1 point spaces between E and T, T and T, and T and E.

The same would be the case with "seven": $1\frac{1}{2}$ points between S and E and E and N, but only 1 point between E and V, and V and E.

Had full compensation for the inequality of white space between letters been made in the case of the word SETTER, and using the three thicknesses of hand spaces available ($1\frac{1}{2}$ -, 1-, and $\frac{1}{2}$ -point spaces) the word would have been spaced as noted above, but with only $\frac{1}{2}$ point between the two T's.

But while the white space between the letters in this instance, particularly so at the bottom, has been equalized as nearly as possible, the word has lost its symmetry of design and looks unnatural.

There are two schools of thought regarding the spacing of the letters T, V, W, and Y, and both have good arguments. Some printers prefer to treat all these as Group One letters when they are preceded or followed by letters essentially of that class, or when they are preceded or followed by letters which afford little space between such letters and the horizontal line of the letter T, or the top extremities of V, W, and Y.

The ideal situation is highly desired whenever words are to be let-

PART TWO OF TWO PARTS

In the November issue of THE INLAND PRINTER appeared the first part of a two-part article on letterspacing by Mr. Keel and Mr. Smith. A brief review of this material may enable you to derive even more benefit from the interesting, helpful points which follow. Reference to Part 1 is recommended before continuing with your study of this second and final part.

terspaced. Not only must the white space between all the letters be as nearly of equal weight as is possible, but also the letters shall not be too crowded. They must have room to breathe and live; to show their importance. Having to contend with these two conditions, that is, the symmetry of design and equality of space, perfection in the one instance cannot be had without sacrifice to some extent of the other.

Lower Case Problem Simpler

There is no real need to go into a long discussion of the formation of the lower case alphabet. Upon examination, it is seen that in the majority of instances the lower case letters are substantially classed in either of the rectangular or circular groups of figures, with ascenders or descenders. As a general rule, the maximum amount of space that is to be used will be applied uniformly throughout in the lower case.

Caution is here made of instances when some lower case letters are preceded by a capital letter of the inverted triangle group, such as T, V, Y, and W. As an example: "Volume." On the other hand, as in the case of "Thesplan," an ascender follows the T and so uniform spacing should reign throughout the word.

What has already been said of the roman face can also be said of the italic face, with three exceptions: those of capital letters, A, V, and W.

Referring to A, notice that the left-hand line extends upwards at an acute angle from its base, while the line on the right hand extends upwards at an angle approaching 90 degrees, or a right angle. As a result of thus designing the italic A with such a slant on its left side, there will be more white space pres-

ent here than there will be on its opposite side.

The letters V and W are just the opposite of A. With these letters the ascending left-hand side closely approaches an angle of 90 degrees from its base while the right-hand ascending line becomes a more acute angle. Because the design of these letters is so severe, as compared with the others, caution must be exercised in letterspacing them. Witness the accumulation of white space such as was described earlier in the word "WATCH."

Whenever the space between letters is increased, it follows also that the space between words must be increased beyond the normal amount.

Figures, when spaced, require normally only one-half the maximum amount to be used as the basis. To illustrate, if the line "Suite 711" is to be set in caps and letterspaced 2 points, then the figures will require only 1-point spacing.

Regarding punctuation marks, the same condition as in the spacing of figures will exist when letters are followed by commas, periods, *et cetera*—one-half the amount used as the basic space.

Up to this point, nothing has been said pertaining to the spacing of words constituting a complete line, though examples have been given regarding the spacing of specific words. In most cases their specifications were extreme, the better to illustrate the point of discussion. Upon further examination, it will be readily seen that these same specifications will rarely be given in general practice, with the possible exception of letterspacing a line of 12-point type with $1\frac{1}{2}$ -point spaces.

It might be advisable, also, to call attention to the fact that specifications will vary greatly if one piece of work is compared with another. Indeed, the specifications in setting a line of 12-point may vary from the minimum of $1\frac{1}{2}$ -point letterspacing to the conditions where the letters would be spaced until the line is stretched to a given length, when the spacing between letters may be anything from $\frac{1}{2}$ point to as much as 24 points or more.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

Most capital letters form definite patterns such as ovals, rectangles, or triangles. Six letters, irregular despite compensations in design, must be spaced according to the pattern of the letters which are immediately preceding and following them.

Recalling again the fact that, as a rule, each word is different from any other word, so far as the combining of groups of letters is concerned, we realize at once that each word will require its own special treatment if perfection in letterspacing of that one particular word is to be attained. However, this possible approach to perfection will be limited by specifications given.

If "setter" is to be set in capitals, 12-point, letterspaced 1 point, then the word would be set with 1-point spaces placed between S and E, and E and R, but only ½-point spaces in other cases. Thus the spacing between letters has merely been decreased by ½-point throughout as compared with the condition discussed previously, when specifications called for 1½-point spacing.

Space Cannot Be Uniform

To set the word "Wageearner," with the specifications calling for 12-point capitals and ½-point letterspacing, it is apparent from the outset that no space would be used between W and A. However, when A and G are approached, it must be determined whether the space is justifiable between these two letters. Since A is constructed to give an abundance of white space at its top, and since G possesses a rounding curve traveling in the same general direction up to a certain point as the right-hand line of A is traveling, it would be proper here to leave out the space.

In the next instance though, a Group Two letter is followed by a Group One letter. Here, most certainly, the space would be applied. The same would be the case with the two E's. Again, between E and A, and A and R, the space would be left out. The next four letters, R, N, E, and R, are Group One Letters, and the space would be inserted. While with this spacing perfection is not achieved, it does come as close

to that condition as the specifications will allow.

When a line is composed of several words, probably the best way to go about letterspacing the line is by putting the maximum amount of space between letters of the Groups One and Two, and equalizing as much as possible the inequality of white space as it appears in Group Three letters and in the instances where Group Three letters are sandwiched in between letters belonging in the other groups.

It may be that the specifications will not permit of perfection in the equalization of the white space. If that be the case, it then appears that a third element has entered into letterspacing. Previously, symmetry of design and equalization of white space had to be considered. Now, one must also face the limitations imposed by the specifications.

Thus, it is seen that if the specifications call for ½ point as the basis of letterspacing, the printer will have either of two choices: put the ½-point space between the letters, or leave it out.

Recognition must be made of the basic space specified and taken into consideration when letterspacing a line of several words. Since the basic space cannot be increased, it follows that we have the option of using that space or any division of it available, or no space at all.

As an example, take the line: "The Wall Street Journal." The specifications call for 8-point capitals, letterspaced 1 point. Observe the two lines below, one of which is spaced and the other with no spacing.

THE WALL STREET JOURNAL

THE WALL STREET JOURNAL

"Wall" is the only confusing word. This word might easily be balanced by using ½-point space between W and A with 1-point space between

the other letters. If this is done, though, the amount of white space between the letters in this word will be out of proportion with the rest of the line. Instead, no space is used between W and A, and ½ point between A and L, and L and R.

Consideration must be given not only to a specific word, but also to the relation of that word with all the other words in the lines, with particular attention being paid to the words which immediately precede and follow.

Another angle from which the printer might approach the spacing of a line of several words is for him to consider the whole line as one word. If this is done, then adjacent words become, in effect, a part of one word, and if any portion of that one word is made to conform as nearly as possible to all the other portions (so far as white space is concerned) then the condition of equalized white space between letters will result throughout the whole line. The printer will not need to go through the task of removing the spaces from between the words, but may merely picture in his mind the line as being of one word.

Whenever the printer has letterspaced a line to the best of his ability by utilizing such resources as are provided him, then he has obtained the optimum results—reached the goal which is sought.

Reaching an Optimum Result

In any letterspacing study, it is perhaps wise to give some thought to critical values. By that is meant just how much, or how little, space is to be used before an optimum result will be reached. Since it is true that the correct amount of space to be used to equalize white space between letters is somewhat a matter of opinion, no stabilized rules can be laid down. To carry the thought to an extreme, it is seen that ½-point space between two 60-point letters will not be nearly so discernible as will ½-point space between two 6-point letters.

The smaller the type size, the more exacting will be the amount of spacing necessary. With large sizes of type a greater tolerance can be endured. As a rule, small sizes of type are specified to carry a comparatively small base space, generally from ½ to 1½ points for fonts smaller than 8-point. From 8-point up to 12-point, the basic space specifications may be any space from ½-point to possibly as much as 12 points, and for sizes larger than 12-point, the basic space specified may be any amount.

Unnecessary Proofreading Queries Waste Time and Money for Printer and Publisher • By EDWARD N. TEALL

● **CONFESSION** is good for the soul. That is an old, wise, and widely honored saying. It has, however, to be *honest* confession—does it not? (That is to say: Doesn't it?) And I want to do a bit of honest confessing. There is in my heart a fear that I may have been causing trouble precisely where I have been trying to prevent trouble, or remedy it. Just—perhaps—a case of mistaken zeal: a lapse in good judgment.

You see, it's like this: In *Proofroom* we try to be sympathetic, understanding—and, above all, helpful. The department, started in 1893, is now more than fifty years old. It could not, in the nature of things, have lasted that long unless it had given a good many people what they needed.

Yes, for more than half a century, *Proofroom* has tried to give both information and inspiration. The department's purpose has been primarily that of human helpfulness. It has mixed its brains with heart. It has tackled the problems of daily work for its followers—and it has endeavored constantly to give them not merely grammatical or typographical rules to go by, but also principles for guidance in their service to humanity in the modern world of print. It has succeeded—or it would not be here today.

But a conscientious department conductor must now and then give himself a good going-over, to see wherein he has been successful, his work worth while—his advice good or not so good. You know, with the best motives in the world, it is possible to do not only less good than you hoped for, but even harm. So—looking things over with an honest eye, I feel that it is quite possible that I have since 1923 been saying some things that would not score a perfect mark, under a searching, unprejudiced examination.

What is immediately in mind is this: I have spoken, over and over again, of the chief requirements of the proofreader's work; and, like most other persons who have written along these lines, I have repeatedly stated that speed and accuracy are the first requirements. I have argued about which of these was major and which minor—with the result that my teaching might be

interpreted as a declaration that these two tests were not only the first but the whole thing. Some recent letters have waked me to the realization that there is a third requirement which quite possibly is even more important than these two obviously important ones. This necessary quality is simply that of good **JUDGMENT**.

Speed, as I have often said, is a vital item of merit in a proofreader's work. Accuracy, of course, is a true test. And I have said, over and over again: Seek accuracy first—if you were born to be a proofreader, speed will come naturally, easily, and surely, in its wake. You must be right before you can gain by being fast. If you are not right, the more speed you work with, the worse your work will be. You will make more errors per day than if you were slow but sure. That is obvious—but it is frequently overlooked.

One of the proofreader's most important services is that of querying. This is where his work comes into the territory of editorial service; where he has both opportunity and responsibility. *I feel that perhaps I have overstressed the proofreader's right to quasi-editorial opportunity, and understressed his naturally and necessarily attendant assumption of responsibility.*

In newspaper work time is, as the military people say, "of the essence" of the situation. There is a deadline—and a reader must take his foot in his hand and step out more or less on his own. He can make himself a reputation either as a time-costing fusser or as a good handler of the problems of copy and type. In job work there is less haste, but the customer and the printshop owner both have interests to be served by the reader. He can be skilful or dumb in catching errors of date or fact and in pointing out inconsistencies of style; he can be helpful—or a nuisance. In book work he has his greatest opportunities—for helpfulness or botheration.

This is where the proofreader has need of good judgment. I have handled book manuscripts in which the printer's reader has suggested some changes that needed to be made; good changes, wiping out author's errors and slips of the copy editor's

mind, clogged with the routine. And I have handled manuscripts and proof in which the proofreader's excess of critical zeal has been a heavy burden.

One thing I notice with much interest is that perhaps nine times out of ten when the proofreader is overzealous, too meticulously critical—when he ventures to improve on the author's writing or on the editor's marking of manuscript, he slips up on his own specialty and passes a nasty error in type. To be specific: Recently, on a very touchy manuscript, prepared by a professor in one of our great universities, and needing the most careful handling, I received from the printer a batch of proofs on which the printer's reader had sprinkled a full load from the query pot. He challenged almost every point of punctuation. He challenged the author's clearness of expression. And in the midst of a group of queries, challenging both the author's knowledge and the copy editor's skill in his own specialty of preparing book copy, he overlooked the name (correctly put down in the copy) of Lafcadio Hearn as "Lafcaldio Hearn." There seems to be a fatality about overzealousness; almost invariably, and as it seems inevitably, as soon as a proofreader begins fussing about what is someone else's business (and responsibility) he falls down on his own specialty and responsibility.

This proofreader was full of zeal; he loved his work, and no doubt he was both fast and accurate. But—he lacked judgment. Going out of his own territory, he made errors within it. He thought he knew more than the author or the publisher's editor. Lots of times he was right—except for the fact that there were many considerations to whose existence he gave no heed. Semantics came into the situation; philosophers use many familiar words in unfamiliar senses. The proofreader rushed in where scholars would fear to tread. Many of his queries failed to show a reason for being, or to present a supposedly better wording.

Such queries are expensive. They waste the printshop's time. They waste the publisher's time. They cut into the quality of the proofreader's work in his own specialty. They all reflect a lamentable lack of **JUDGMENT** . . . and I hope my *Proofroom* lectures have not led readers astray by an overconcentration on speed and accuracy. These are essential, but without judgment they are incomplete. It is not enough to field a ball fast and get it to the base straight and true—it must go to the base where the play is.

A Member Voices His

OBJECTIONS TO THE I.T.U.

● I LEARNED printing in the old school—a small country printing office not operated by a union; owned and “bossed by the boss.” I started at \$1.25 every two weeks—and that wasn’t too long ago. To be exact, it was in 1923. The man I worked for ran his shop. He showed me once what he wanted done, and it was up to me to do it. My hours were from 6 a. m. until 7 or 8 p. m.

I worked at that salary exactly three months, when he raised me to \$2.50 every two weeks; three months later, he had made it \$2.50 weekly. Three years later, he was paying me \$35 a week and overtime which ran my check up to better than \$50 weekly.

Another office in our town, where the printers drew the union scale, \$25 a week for six days, sent a delegation to call on my boss, objecting to the amount of money I was drawing. “That,” they said, “is more than the union scale, and you shouldn’t pay it.”

My boss puffed thoughtfully on his White Owl, blinking his round blue eyes. “I pay John that because he is worth it,” he answered. “And I’m going to keep on paying it, or more, as long as he works for me.”

My son is now learning the printing trade in a union office. He has worked six months and obtained his first raise. He is now making \$17.50 a week. Six months from now, he will be drawing \$20 per week. In six years, if he stays with it that long, he can make application for union membership and start drawing as much as I am. He won’t draw any more—the union will see to that.

He is just as capable as I was; received a better education because he attended a bigger school, took part in more things. I was too busy earning my way through school to have time for the extra-curricular activities. My boy gave up a job that was paying him \$40 a week in a defense plant to learn the printing trade because I asked him to. I felt there was no future where he was unless he wanted to attend college and university and come back as an engineer at \$175 a month;

My objections to the International Typographical Union, of which I am a member, and therefore should have the right to criticize, might be set forth in a few words as follows:

- 1-Apprenticeship period is too long.
- 2-Protects too many bum printers.
- 3-Too lax in its admission laws.
- 4-Discourages initiative.
- 5-Keeps good workers on a low scale.

Those same criticisms might well be directed to any union, regardless of the trade it represents. In my estimation, however, the above things are resulting in much criticism of union efforts which otherwise represent admirable accomplishments.

●
By I. C. BENVENUE

serve an apprenticeship of four or five years; and he showed no particular liking for the work he was engaged in, or any intentions of attending college. Twenty years from now, he would undoubtedly still be drawing \$40 a week.

Six years will represent a lot of wasted time. Only a week after he started working, he could do anything he can do now. Within a year, he could hold down any job in our office as well as the union members we have working there. Why should he, or any other apprentice, have to put in six years before he can have a card?

During the war years, industries throughout the nation proved that a “greenhorn” can be taught to handle the most intricate jobs within a few weeks. The so-called “secrets” of the trade all have been myths, built up by fellows to protect themselves from the inroads of outside labor. Now that we know they are myths, why should we continue to enforce this unnecessarily long apprenticeship?

A man’s salary should be judged on how much he is making for the owner. The unions never consider this angle. Their idea is to “get a

raise.” This attitude is wrong and results in low pay for the workers. Until the unions adopt the idea that the workers are entitled to a legitimate share in the profits, regardless of what their salary is, it will be too low.

During two years of the war I worked in a defense plant whose officials bragged they “netted” \$5,000,000 annually on the department in which I worked with 41 others. There were 513 people employed in that industry. It produced two major products; one paid all expenses, the other made the net. The top wage was \$1.125 per hour. We were drawing \$58.50 a week, while making \$100,000 for the owners. Our union bragged because its men were “making so much money.”

I still think we were underpaid, the same as I think Babe Ruth was underpaid when he received \$85,000 annually, and made a million for the New York Yankees. A man’s salary should be based on what he makes for the owner.

The reason wages are too low, I believe, is because there are too many poor workers, too many who like to loaf on the job, brag about the hours for which they get paid and produce nothing. Their union officials know this and are handicapped by it every time that they agitate for a raise.

The ITU is no exception. Every office has these men in it. They loaf while the others do the producing for them and for themselves, too. They are not loyal union men; they are “drones” on the other workers’ earnings. But, these men are protected the same as the worker.

This brings us to No. 3: The ITU is too lax in its admission laws.

Theoretically the union’s admission laws would not permit the admission of a printer who does not know or do his job right. And if enforced, these men would never obtain cards, but what happens? A stranger comes to town and makes application. His application is read. The printing office needs printers, and the executive committee grants him a working permit. He goes to work immediately. He has paid his initiation fee. His name is being published, and any union printer who knows anything about him is

supposed to communicate with the local. But do they? Not very often!

Once in a great while some printer who knows that the man seeking admission has scabbed will write, but it is seldom. The necessary time elapses, and no objections have come in, so the union votes him a membership.

And what about his work during the waiting period? If he has performed it at all satisfactorily, he stays on the payroll. Some of the other printers, who feel sorry for him, have aided him, and he has "got by." Another "bum" printer is now a member of the International Typographical Union.

This is not the fault of the union, but it is one the union could do a lot to straighten up, and one thing they should do something about.

But what happens, now?

This is one man. All over the country, this same thing is happening, and hundreds of similar low-grade printers have been admitted. They have obtained their cards and will not be fired without a "justifiable" reason. They know it. Their true nature asserts itself, and they start loafing on the job.

The conscientious printer can see this; the apprentices see it. They condemn him for it but imitate him. He complains that the office is demanding too much, and pretty soon they agree with him. I know. I see it happening in our shop every day. He discourages initiative in the other printers.

Not only does he cause them to be poorer printers worth less salary, but other workers coming into the office soon find the chairman or some other members coming around and telling them to slow down. "Don't try to set it all yourself," they will say. "If there aren't enough of us to get the work out, then the company will have to put on a few more."

This attitude will vex the boss. There is not much he can do about it. He knows that if he fires the lazy workers the union will be "on his neck." He compromises by shutting his eyes and hoping the good workers will cover. But, when the contract time comes around, he is justified in saying "You men do not produce as printers should," and in refusing to grant a raise.

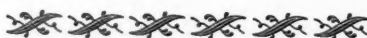
Eventually a strike is called; the workers are off the job from a few days to several weeks. The owner loses money; the workers have to live without an income. At last the boss gives up, and the union has "won another raise for its members," has won a glorious victory,

and has successfully upheld the very high standards of unionism.

I may be all wrong, but those are the points where I believe the union is erring, where it is pursuing the wrong course.

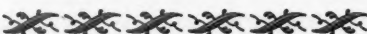
I'll admit there are bosses who will not give anyone a raise until they have to. I've heard of them. I've heard the other printers and other workers talk about them—but I've never worked for one. I've never worked for a man who didn't give me every raise I asked for. I may have been overpaid, but I never had a boss tell me I was.

At present, I am working in a union shop, will probably continue to work in a union shop. I am on the negotiating committee, and we are trying to get a raise out of our boss. So far he hasn't consented to it. He tells us his side; we tell him ours. He says we aren't worth a raise, and secretly I agree with him; but we have to have more money if we are going to live on 37½ hours a week. I am representing the men in my union, I have to argue from their standpoint, and I find myself greatly handicapped. I'll bet what I receive for this article that if I were arguing for myself, I'd get every cent I asked for, and probably a little extra. And, if the other fellows in our office felt as I do about our office, I'll bet we'd all get a raise—and we wouldn't have to go out on strike for it, either.



A Master of Conventional Typography

It takes a master hand and mind to carry on year after year, turning out consistently top-notch examples of typographic art which attract wide attention. That, however, was the record achieved by the late William A. Kittredge, who up to the time of his death in July, 1945, had been director of design and typography for R. R. Donnelley & Sons Company, Chicago, for twenty-three years, following a number of years in similar positions in the East. That "Bill" Kittredge was truly a master of conventional typography is amply demonstrated by the examples of his work reproduced on the page to the right. "Bill" Kittredge adhered to the idea of conventional typography with almost fanatical zeal, but there is a freshness, a dignity, yes, great beauty to every piece he produced which will remain an inspiration to typographers for years to come.



DENVER PRINTING TRADE CUSTOMS

1. Regularly entered orders cannot be canceled except upon terms that will compensate the seller against loss.
2. Experimental work performed on orders—such as sketches, drawings, composition, plates, presswork, and material—will be charged for.
3. Sketches and dummies shall remain the property of the seller and no use shall be made, or any idea obtained therefrom be used, except upon compensation as may be determined upon.
4. Drawings, made and manipulated by the seller, and plates made from seller's original designs, or from the designs furnished by the buyer shall remain the exclusive property of the seller unless otherwise agreed upon in writing.
5. Proposals are made only for work according to original specifications. If, through buyer's error or change of mind, work has to be done a second (or more times), such work shall carry an additional charge, at current rates for the work performed.
6. All standing type matter held longer than thirty days is subject to a charge therefor.
7. Proofs, not in excess of two, will be submitted with the original copy. Corrections, if any, to be made thereon and to be returned marked "O.K." or "O.K. with Corrections" and signed with the name or initials of person duly authorized to pass upon same. If revised proof is desired, request must be made when first proof is returned. No responsibility for errors is assumed by the seller if work is printed as per the buyer's O.K.
8. The above applies to stone proofs. An extra charge will be made for press proofs unless the buyer is present when the form is made ready on the press, so that no press time is lost. Presses standing idle awaiting the buyer's O.K. will be charged for at the current rates for time so consumed.
9. A charge of 10 per cent of the value of all paper stock furnished by the customer will be made for the handling and care of same.
10. Owing to manufacturing fluctuations, a variation of 5 per cent either in excess or deficiency shall constitute acceptable delivery, the variations to be charged for or deducted at the pro rata rate for the excess copies.
11. All buyer's property that is stored with the seller is at the buyer's risk and the seller is not liable for any loss or damage thereto caused by fire, water leakage, theft, insects, rodents, or any other cause beyond the seller's control.
12. Postal cards and stamped envelopes being a cash expenditure, buyers are expected to furnish these with their orders. However, if not furnished, an extra charge of 10 per cent will be made on the amount required to purchase same.
13. All proposals are based on continuous and uninterrupted delivery of the complete order, unless specifications distinctly state otherwise.
14. Unless otherwise specified, the price quoted is f.o.b.
15. Terms: Net Cash.

STEPHAN LEWIS WEIG

will be the guest of The Caxton Club at
a special luncheon in his honour at The
Mid-Day Club on Tuesday, January 17th,
1939 at 12:30 noon. Members may bring
guests. Luncheon \$1.50 per plate. R.S.V.P.

Gaylord Donnelley, Secretary

THE COVERDALE PSALTER

AND THE QUATROCENTENARY
OF THE PRINTED ENGLISH BIBLE

By Harold R. Willoughby

WITH A FACSIMILE REPRODUCTION
OF THE PSALTER



Printed for
THE CAXTON CLUB
Chicago: 1935

TEN YEARS' BOOK MAKING

AND A BIBLIOGRAPHY



An Exhibition of Little Things

YOU ARE INVITED to view an exciting and interesting
exhibition of small printed pieces (Bookplates, Folders,
Holiday Greeting Cards, Announcements, Invitations,
and Stationery) designed by leading American and for-
eign artists. Over five hundred examples of original design, fine
typography, and beautiful illustration as applied to the ephemera
printing will be on view. They are the work of many other print-
ers both here and abroad, as well as of ourselves. • Mondays to
Friday, nine to five o'clock, November 1936, through March 1937.

The Lakeside Press Galleries

R. R. Donnelley & Sons Company, 350 East 22nd Street, Chicago

THE LAKESIDE PRESS
R. R. DONNELLEY & SONS CO.
CHICAGO

AIGA

COMMERCIAL PRINTING EXHIBITION
at The Lakeside Press Galleries, 350 East
Twenty-second St., Chicago, Wednesday,
February 8 to Friday, February 24, 1939

The
Caxton Club
celebrates
Fifty Years

1895-1945

The Art Directors Club
of Chicago

request the pleasure of your presence at
a dinner to be given on Tuesday even-
ing, May nineteenth at six-thirty o'clock,
opening the Fifteenth Annual Exhibition
of Advertising Art, as selected by the Art
Directors Club of New York and presented
at The Lakeside Press Galleries, 350 East
Twenty-second Street, Chicago, Illinois.
• Dinner \$1.00 per plate. Please make
reservations on enclosed postal card. •

You are invited to attend a dinner
sponsored by the Chicago members
of The American Institute of Graphic Arts
opening the 1937 Printing for Commerce
Exhibition, at The Lakeside Press
Galleries, 350 East Twenty-Second Street,
Chicago • Monday evening
December 6th, at 6 o'clock
Speaker: Prof. Laszlo Moholy-Nagy
DIRECTOR OF THE NEW BAUHAUS, AMERICAN SCHOOL OF DESIGN
Dinner \$1.00 • Please reply on enclosed card

New Metals; New Materials; New Methods

may influence future design of typesetting and printing machinery

● WHILE WE WERE deep in the war, and favorable outcome of it was still none too certain, the far-sightedness of designers of typesetting and printing machinery was manifested in a frank expression of opinion from H. F. Freund.

Speaking before a gathering of mechanical production managers of the American Newspaper Publishers Association during the war, Mr. Freund, chief engineer of the Intertype Corporation, expressed what he called "dreams" of changes that might be effected.

Below are salient points taken from his speech. The reader will see that much of what was fantasy when this optimistic address was given has already become fact. What Mr. Freund said then about new materials and new methods remains pertinent. His prophesy about the immediate postwar changes truly covers conditions prevailing today:

"The war developments in metals, materials, and processes may be utilized in changing typesetting machines in the near future," said Mr. Freund, "but everyone realizes that machine equipment to be marketed immediately after the war will be more or less pre-Pearl Harbor design, and may remain so for some time thereafter. But there is no good reason why machinery builders should not make appraisals of the potential developments and demands, and use them as a basis for long term or short term postwar programs."

Mr. Freund made his personal appraisals of war developments in metals first, then plastics, then the proposed photocomposing machines.

War developed "Meehanite"

He referred to war developments in metals, materials, and processes which have "staggered the imagination." He mentioned the development of the most modern cast iron, called "Meehanite," the tensile and yield strengths of which have been increased 60 per cent and the compression strength 50 per cent more than those of the older forms of cast iron. Because the "Meehanite" castings are much more uniform, therefore more dependable in structure and strength, he predicted that its use "should lend itself to the

casting of cams, mold disks, metal pots, and levers, where resistance to wear and distortion, a uniformity of structure, and a high tensile strength are important factors."

He said that alloyed steels subjected to sub-zero treatment "promise to eliminate the nuisance and delay a warped mold or trimming knife can cause."

Powdered metallurgy, a process of mixing metals in powdered form, compressing it under a pressure of several tons a square inch in a die in any shape desired, at a temperature under the melting point of the most fusible constituent, Mr. Freund predicted, may be used in making many small parts for typesetting machines.

Magnesium may play big role

Magnesium, now extracted from seawater, and aluminum, the wartime production of which became stepped up tremendously, will be utilized in the future for the superstructure of typesetting machines, Mr. Freund predicted. He indicated that aluminum to be used will have to be provided with a corrosion-resistant coating. He added that if magnesium can be treated to stand up better than anodized aluminum against corrosion, magnesium "will take a major part in the design of the future typesetting machine."

He said that no substitute has been discovered for brass for toughness and wear-resisting qualities so that it will continue to be used in the manufacture of matrices.

Mr. Freund called plastics "the glamor boy of fabricating materials." He predicted that Plexiglas, a trade name for a plastic first used for gun turrets, cockpit enclosures, and other aircraft parts, which is perfectly smooth and 100 per cent transparent, will be utilized in the manufacture of magazines so that an operator of a typesetting machine may see at a glance what matrices are in any channel within the magazine. He reported that Plexiglas does not absorb water or oil, is highly resistant to wear, is very easy to keep clean, and that matrices slide freely in grooves. He explained that he has already used magazines made of this material, that its surface is as hard as cop-

per, and that its weight is less than one-half that of aluminum, making it a featherweight magazine.

He indicated that since plastics are used for molding printing plates there might be some possibility, in time, of their being used "for type metal in the typesetting machine to mold plastic slugs."

"Far be it from me to say that it cannot be done," Mr. Freund added. "The impossible is being done every day. However, I do say, from a practical point of view, unless molding equipment is developed which will greatly speed up the molding cycle, plastics cannot be used economically for either casting or molding on typesetting machines."

Mr. Freund referred to "dreams" of new typesetting machines, and added that "these visions appear in the form of patent applications, in magazine articles, and lectures at craftsmen's meetings."

Type metal may be discarded

"It has been and still is the dream of many to set type photographically, thereby eliminating all type metal as a medium to produce the printed line," explained Mr. Freund. "I am speaking now of keyboard operated text-typesetting machines because manually operated means to set type by photographic processes is an accomplished fact. Many ideas along this line have been developed to a point short of being practical, and large fortunes have been spent and lost."

Mr. Freund explained further that these proposed photographic typesetting machines are centered around the art of lithography.

"No doubt, some day, somebody will have the answers to all the problems with which a typesetting machine of this kind is confronted," commented Mr. Freund. "We must remember that present typesetting machines are producing type for the finest kind of printing. Any other machine which may appear on the market must be capable of competing with them in quality of printing and speed of production in order to survive. But we cannot ignore these visions and predictions if we want to keep abreast of current developments and whatever may be in store for the future."

NEWS AND VIEWS

This month our camera reflects the tremendous activity going on within the graphic arts and its allied industries. It attends a farewell and an award. It picks up, too, three distinguished visitors to THE INLAND PRINTER, from Buenos Aires and London

1. Major John Sweeney, who has become southeastern representative of R. Hoe & Company

2. Craftsman Clarence A. Groetum, vice-president in charge of manufacturing at Jensen Printing Company, Minneapolis

3. A vice-president of Harris-Seybold-Potter Company, J. W. Valiant maintains his headquarters in New York City

4. After ten years at Boston sales office of Miehle, Norman Steed is now with its New York City office

5. President of Southern Printing and Publishing Company and of the Baldwin Directory Company, Louis A. R. Nelson still has time to be active in civic affairs of Charleston, South Carolina

6. Located at Goss Printing Press Company's office in Chicago is Joseph D. Goggin, recently appointed sales representative

7. Dr. Arthur Wormser, chief offset press engineer Miehle Printing Press & Manufacturing Company, formerly built Europe's leading offset press, the Roland

8. Guillermo Herrera y Franco of Buenos Aires, president of Imprenta de la Academia, Panama City, was recent visitor to IP

9. Sales representative of Goss Printing Press Company, Frank A. Kopp has headquarters in East

10. IP visitors James Nelson, works manager of Lamson Paragon Supply Company, London, and (right) Edward Crone, director of the Victory-Kidder Printing Machine Company, London

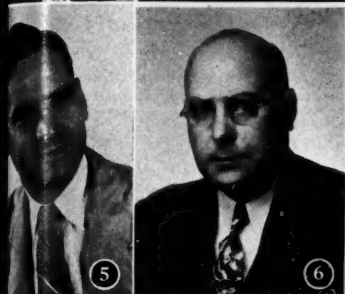
11. A group of New England Craftsmen. Standing, from left: Clyde Hunter, William Law, Roy Moore, and George McLaughlin. Seated: Herbert Threlfall, A. Gordon Ruiter, and John Donahue

12. Group at final dinner of annual sales meetings held in Holyoke, Massachusetts, by American Writing Paper Corporation. The general chairman was James H. Sweet, vice-president and manager of sales

13. John Mitschele and George Gordon, who have achieved their ambition to own Gordon, Glover, Greene Printing Corporation, New York City, where Mr. Mitschele has been the manager

14. Commander Frank M. Knox presenting Navy Commendation Award to Charles Weyl, president of Edward Stern and Company, Philadelphia

15. Public Printer makes presentation of farewell gift to Perry R. Long before he moved from New York City to Los Angeles



BREWERY GULCH GAZETTE



The sun shines on Brewery Gulch 330 days in the year, but there is moonshine every day.

By MARY I. COX

● *The Brewery Gulch Gazette* is a depression baby, born 'way out west where cactus and sagebrush bloom. Fathered by F. A. McKinney, its home is Bisbee, Arizona, a mining community that sprawls in the Mule Mountains which form the tail-end of the Rockies, only nine miles from the Mexico border.

Things looked very bad when the depression struck Mr. McKinney's printing establishment, which until then had been going great guns ever since he had started it in 1919. Depression or not, McKinney had some assets—he had two employees in the shop. He had a capable business assistant, his wife. He had long coddled an idea, that of publishing a "different" weekly newspaper.

In March, 1931, the first copies came off the press and the result was unanimous approval from all who saw and read it. Especially enthusiastic were the mining men, the "mud-diggers," and all those who formerly had no voice whatsoever in the community. It was and is the only newspaper in which the man underground can freely express his opinions, also those of his family and associates. The *Brewery Gulch Gazette* has always been an open forum for the man in the mines and the man on the street.

As the circulation grew, Mr. McKinney invited anyone, politicians, sportsmen, authors, theatrical folk, and whoever wanted to voice an opinion, to contribute. The *Gulch Gazette* has made a hit throughout the country. This little publication has a freshness, a buoyancy, and sparkle. It retains the flavor of old Brewery Gulch.

Still enjoying a healthy-growing increase, the newspaper has subscribers all over the country. Its originator is known throughout the southwest as a jolly good fellow. He possesses a subtle sense of humor, is a sportsman, and enthusiasm is one of his outstanding traits. He

searches for talent among the bed-ridden in Arizona hospitals. One especially talented patient, disabled since World War I, is an interesting contributor to the newspaper. "Don Pajamas" is the title of his

chickens, stove wood, or potatoes, white mule, and other farm products would be looked upon in the same light as hard cash.

Bisbee is a cosmopolitan but law-abiding town now, so that its news-

From lower Main Street up and into a deep canyon winds Brewery Gulch, which won its name in early days when lined with saloons



Castle Rock in Tombstone Canyon, which becomes part of Bisbee, Arizona, where the newspaper tailored to its locale was born

column, which appears each week and reveals an unusual talent in the way of dissecting news topics.

Gone are the days in Bisbee when a strong man worked his way up Brewery Gulch, which extends from lower Main Street up and into a deep-walled canyon, stopping to refresh himself at the Old Crow Bar, the Silver King, Hermitage Bar, the Bonanza, the Palace, the Reception, the St. Elmo, and the Waldorf, but ghosts of those drinking and gambling places permeate the atmosphere. In 1885 there were forty-five saloons and one church. The sensible and thrifty miner made his investment in saloon or brewery.

But McKinney struck his bonanza in the *Gulch Gazette*. In the first issue, which carried a page printed in Spanish for the benefit of his Mexican readers (including a baseball story), he announced that the paper was being printed for the sole purpose of making money, and that while all subscriptions must be cash in advance, butter and eggs,

paper contains fewer local items under the masthead reproduced as our title, and more editorial comment on the foolishness going on in the rest of the world. Although its editorials may praise a movie at the Bisbee Lyric, its outlook is international and the *Gazette* has its own New York City correspondent, whose column is aptly named "Malice in Wonderland."

Columnists write under unusual headings like "The Brewery Gulch Philosopher," "Sagebrush Salve," and "Sparks from the Grindstone," which also begins with Voltaire's immortal defense of free speech. Mankind's political foibles are the chief subjects and only libel laws limit self-expression.

Much talent is extricated from the crevices and canyons of the Wide West and exposed in the pages of the little *Brewery Gulch Gazette*—the different little newspaper, born under adverse circumstances, but also under the twinkling star of ingenuity.

By J. L. FRAZIER

Mark for this department items on which you wish criticism. Send in flat package, not rolled. We regret that personal replies cannot be made by mail

SPECIMEN REVIEW

JAMES H. ROOK, of Los Angeles, California.—Stationery items of your Harvard Press are characterful and impressive and of excellent quality, just like the work you turned out here in Chicago for so many years, it seems so many years ago. We have missed you around here, Jim.

RICHARD HOFFMAN, Los Angeles, California.—Your work continues to sparkle. You are equally able in both conventional and modern—the real modern—handling and have a keen sense for application of each in its proper place. No better work on small forms comes to this desk from any source.

STARK-RATH PRINTING COMPANY, San Francisco, California.—Congratulations on the folder that announces the return to civilian service—specifically to your sales staff—of our old friend, Henry M. Bettman. The outstanding feature is the picture above the type, showing Henry in the garb of Jack Tar seeing himself in the mirror decked out in his civvies. Nice idea. Others might use the same idea to good advantage under similar circumstances.

STRANG, JENKINS, SPALDING & IRVINE, of Seattle, Washington.—Although it is impossible to make constructive suggestions for improvement in the work you submit—it being among the very best being sent us for review—there's a big advantage in seeing what you do. It is a reminder of just what is top quality, a standard of excellence by which other specimens may be judged. Presswork on halftones is outstanding.

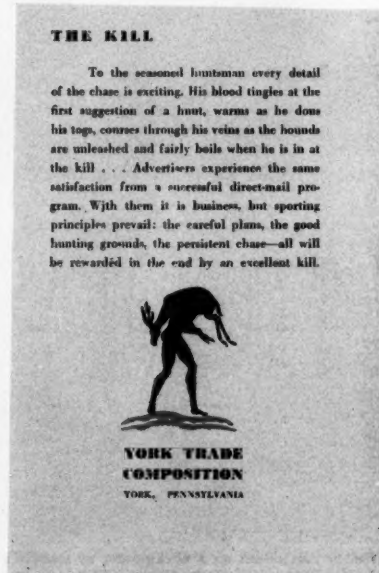
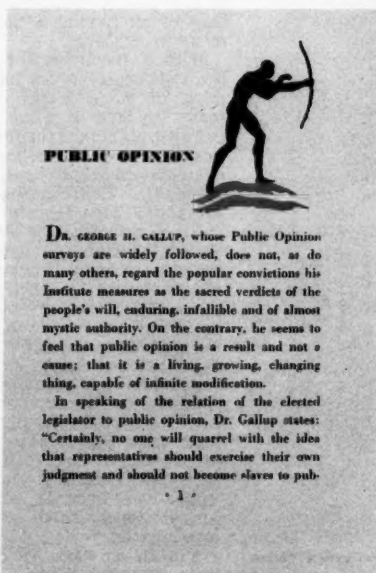
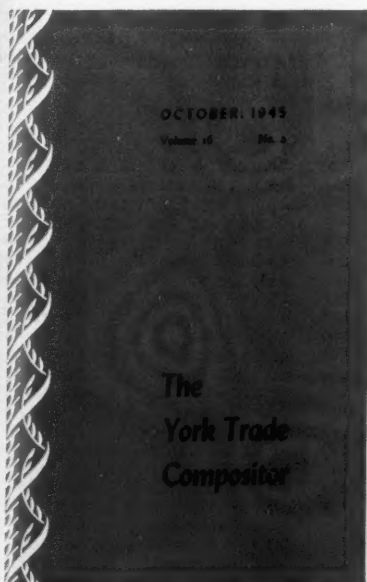


Symbolical illustration forms interesting pattern on colorful cover by Herbert W. Simpson, Evansville

ALVIN R. DRESS, Philadelphia, Pennsylvania.—The picture saves the situation for your blotter announcing removal of plant to a new location. Composition of type on left side shows lack of planning, as if set side running from one case to another, and spacing between lines is too wide as a rule. Best word spacing results when there's just enough to set one word distinctly apart from the next. The deep brown and orange on the toned stock is pleasing, and press work is very good.

ALFRED HOFLUND, of San Diego, California.—The Navy Day Dance ticket is effectively arranged and attractive despite use of Copperplate Gothic for some of the lines. We realize you were limited in selection of type faces and would have used a new sans serif style if available. Of course you know the Copperplate is quite extended and not as harmonious with the condensed block type of main display as sans serif of normal width would be. The characterful layout of the piece goes far toward lessening the ill effect of the difference in type widths.

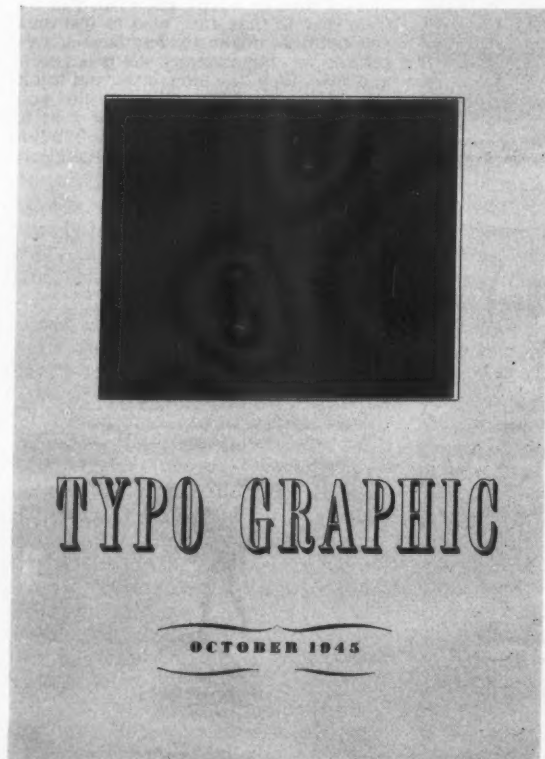
J. F. TUCKER, New Philadelphia, Ohio. No one who has seen letterheads turned out by you will question where they'll be done when better ones are printed. It is nice of you to let us see what you do from time to time, nice, also, to feel that you think we might possibly have a suggestion for improvement to make now and then. Well, the more often you think that, the more often we'll be thrilled and enlightened typographically, for that is what it amounts to when you send a parcel. The covers of the portfolios (that



Simplicity of layout, with plenty of white space around type, characterizes these designs. Booklet covers in grey, blue, black; pages in red, black, white



An "action" cover design in keeping with the subject matter. Background light blue, with some illustrations in reverse, others in black. Booklet was printed by Davis, Delaney Incorporated, New York City



Timely illustration on a background of mellow golden-yellow makes an attractive cover for publication of Edwin H. Stuart, Incorporated, Pittsburgh. The use of braces, to make a frame for the date, is clever

enclose samples) "Matched Stationery Leads the Parade" and "Business Building Stationery for the Monument Dealers" reflect the same super talent as the headings.

WILLIAM J. WATSON, Buffalo, New York.—Your two announcements, the birth of Jonathan Watson and that about moving your wife and furniture—you, of course, too—from Williams Village to more commodious quarters in Kenmore Village are accomplished in the very finest traditional manner. The first is composed in Caslon caps, rather widely letterspaced; the latter set in the manner of William Bulmer from types originally cut by William Martin. An apology: We got off on the wrong foot. The item mentioned second came ahead of the birth announcement which explains the need for larger space. We trust, like all good printers, that you have made an allowance for a much greater expansion.

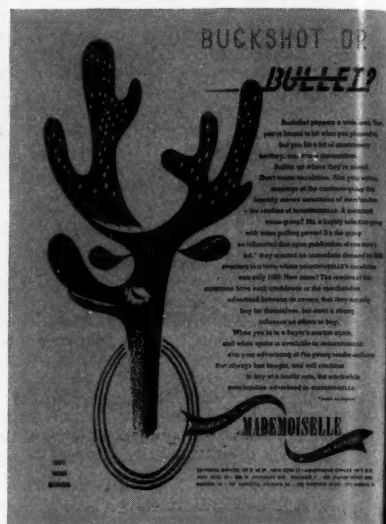
WARWICK TYPOGRAPHERS, of St. Louis, Missouri.—As excellent in all respects as would be expected, the most interesting and impressive feature of the deluxe brochure "St. Louis—Graphic Arts Center" is the end leaf pattern. Bands of pica Caslon border in gold extend horizontally across the leaves. These are spaced an equal amount apart and in the open space names of all members hand running are set in black 6-point sans serif caps. Although there are few pages, covers are hard but padded. Design map of United States in reverse appears in solid rectangle with star marking St. Louis. Title is in form of panel held up from this star. Design is "gold," cover white pyroxylin material simulating leather. It is a brochure complimentary to all having a hand in its production.

JOHN F. BETHUNE, Berkeley, California.—Your handling of small forms such as make up bulk of what smaller printing plants are turning out—business cards, letterheads, for example—is emphatically commendable. Outstanding items are the Village Beauty Shoppe card, a program for Budapest String Quartet, and large catalog-size envelope of your employer, James J. Gillick & Company. Philip Morton's note head design is impressive in design but we believe the silver band at right-hand side and below line "silversmith" is needlessly large, overshadows the type too much. Avoid combinations of type of such great differences in width as those on card "Thirty-two sixty-one Grand Avenue," the upper two lines of which are also obviously much too widely letterspaced.

THE DRAKE PRESS, of Philadelphia, Pennsylvania.—The most interesting thing about your at-

tractive 6-page 3½ by 8½ inches folder house organ is the illustration of a jeep reconverted to serve as one of your delivery trucks. In connection with this you say beneath the picture, "Always two jumps ahead, they say of the Drake Press, and here we prove it." (The mere appearance and novelty of the machine with your name plastered over the front has a lot of advertising value. Who will not give it more than the once-over as it meanders along the streets of your great city?) We also are interested in the way you have printed name of publication at top of first page. "Drake" in first line is printed in black while "press" of second line (Impressions) is also black, with rest of word in red, all over a screened red background. Nice going, friends.

HARRY P. BOHRER, Rochester, New York.—If you feel pleased with the 1946 calendar of Mon-



Unusual illustration and typographical treatment in a one-color magazine advertisement

roe High School you are entirely justified. It is very attractive. A single leaf 8½ by 17 inches, the feature is an illustration in natural colors of the school building across the top of the sheet. Calendar panels in rows of three follow, each with an illustration in a rather deep blue, in connection with name of month, figures of calendar following in black. Two-point rules in orange make up panels around calendars for the different months. It is in connection with these that the only really serious fault with the work is to be found. Rules do not join up at all well and the horizontal ones on the three columns are not exactly in line as they should be. From a distance and at a glance this is not particularly noticeable but, nevertheless, justification is imperfect. It mars an otherwise good job. Presswork is very good indeed.



**ESQUIRE
PRESS** Corporation
433 FIRST AVENUE
PITTSBURGH 19, PA.
Atlantic 6466 . . .

Not to the virile west of freedom and opportunity recommended by Horace Greeley, young man. This time you must go farther—much farther west—into the land of the little yellow man, the champions of ignorance and aggression. And this time, you carry with you the standard of freedom . . . to Sappho, to Tarawa, to Lima, to Okinawa . . . to Tokio! This time, your opportunity lies in the great cause of human freedom. To you, young man, we who stand on our side of the broad Pacific offer a sincere salute. Not just a gesture, but a real endeavor to maintain the home front as you would want it . . . and to back you up with the implements that will make your victory come soon—and make it last for all time.

A splash of color . . . red, with black, on white . . . makes a striking blotter

ROCH LEFEBVRE, of Montreal, Canada.—You are to be congratulated on the 75th anniversary souvenir booklet of L'Union Typographique Jacques-Cartier No. 145. It has distinction in one respect, because of the oblong page, the size 8½ by 6¼ inches. It is distinguished in another respect. Advertisements in the usual souvenir booklet are set in so many styles of type that the item is a hodgepodge without character, so individuality. To effect a squared

figures "7" and "5" are formed by setting the names of members of that chapel in 6-point sans serif capitals. You, as well as all other readers, may expect to see this interesting effect reproduced in some early issue of THE INLAND PRINTER as a worthy typographical stunt. Pressmen cooperated, as usual—printing of type your members set well is in keeping.

ECLIPSE PRINTERY, Sand Point, Idaho.—It is pleasant to know the idea for your blotter "God Gives Every Bird Its Food, but He Does Not Throw It into the Nest" came to you from page 58 of our July, 1944, issue. Pardon the plug—though this will reach only the printers who realize the value of THE INLAND PRINTER—but we believe the benefit you'll get from this blotter is worth a lot more than the \$4 you paid for the year's subscription. Some day (we hope) you'll get a \$10,000.00 savings idea, as an Indianapolis printer said he obtained from this magazine about ten years ago. Your handling is all right though composition seems crowded and there is too much space between words. Rather than print both heading and subhead in red we'd prefer the subhead in black with, of course, more space between it and the text that follows. Vogue Light used for text is rather weak on coated paper—antique requiring more ink and "squeeze," the latter, especially, would make it more readable. Signature group looks a bit confused what with lines crowded and relatively so much white space between first



Art Miteles • the Bee bindery • 117 west harrison street
chicago 5, illinois, telephone wabash 1238

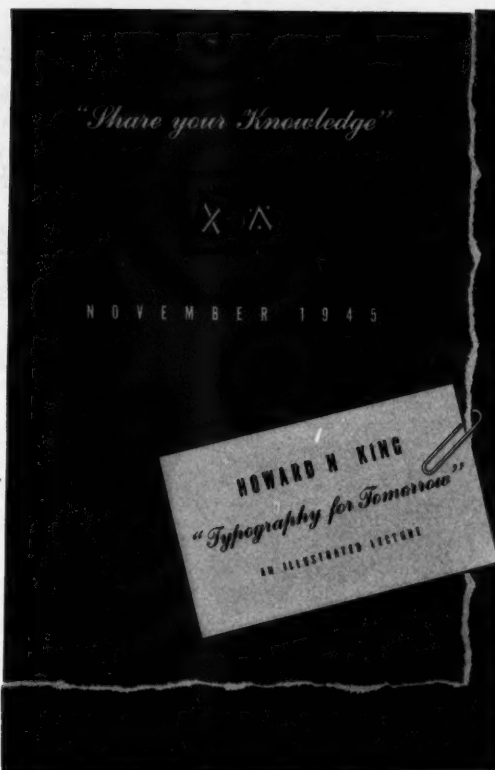
As on its other printed forms, firm uses appropriate symbolical illustration here

arrangement, the lines of some ads are too widely letterspaced, in some case the spaces between letters are greater than that between lines, which is precisely what it shouldn't be. A fine feature of the ads is the interesting massed whitening out which contributes both interest and power. One must reach the inside back cover to find the most impressive and interesting feature, advertisement of chapel of The Press (Chapelle de La Press). Large



*Just A Bit
Old Fashioned . .*

Old-fashioned invitation induces Indiana Bankers Association members to attend annual meeting (and "enjoy an 'old-fashioned' or two during hour preceding")



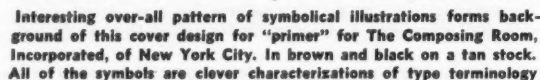
The Montreal Club of Printing House Craftsmen always comes up with a nice cover design . . . and this one is no exception. The original was printed in a lively orange-red, and black, on white stock

*Nordisk
BOKTRYCKARE
KONST 1945*

*Tidskrift för bokkonst, bokhistoria
bokindustri och reklamöversen-Fyrtyrarsjätte årgången*

Augusti-Häfte 8

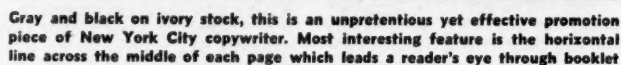
Graphic arts magazine published in Sweden exhibits modern design typical of printing being produced in that country today. The cover is in brown and black on pale green tint background



September
1945



Red horizontal rules, with the type in black, make pleasing pattern in the cover design of Edwin H. Stuart, Incorporated, Pittsburgh, house magazine. Small sketch of hunter is appropriate to date of issue

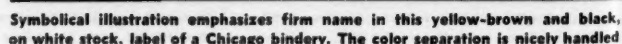


and second parts of last two lines, letter- and word-spacing of town and state being away too great. The spacing between words should never be as wide as or wider than that between the lines. Keep watch over this business of spacing.

WALTER TAYLOR, of Coudersport, Pennsylvania.—Announcement of the birth of your son in the form of a 5½- by 8-inch theater program is decidedly interesting. Usual wording of program is easily adaptable to suitable copy for birth announcement. Title of drama is given as "A Taylor is Born," so form of announcement is particularly suitable in your case. "Curtain 9:14 p. m." makes a good line just beneath the displayed date, name of hospital follows where that of theater would ordinarily appear. Cast of characters is given as "Walter Alexis, the Howler; Mrs. Taylor, herself; and Mr. Taylor, beside himself." Other copy is "Directed by Dr. A. F. Domaleski, assisted by. . . ." Following, under heading "Synopsis" and in small type, we read: "The story deals with a woman, Mary Alice Taylor, who wanted a baby and got it, albeit belatedly. The prototype for the pivotal character, howling red-faced, ten-pound seven-ounce

Walter Alexis? There isn't a prototype! There's only one like him, obviously! Said to have originated from a suggestion by a close friend, the topical play is the combined output of a new producing team, Mr. and Mrs. Walter Taylor. Mrs. Taylor visualized dramatic possibilities of the play when she married nine years ago. . . . The picture rights had been disposed of previously." Your composition and display simulates the effect of conventional one-sheet theater program.

THE READ PRESS, of Brisbane, Australia.—There are several interesting features about the program for the Twenty-first Annual Convention of the Australian Master Printers which amount to ideas for our readers. At first glance the front cover seems just plain paper, but a large outlined "Q" is blind embossed in the upper left-hand corner. Most interesting feature is that printing is the long way of the approximately 8- by 5-inch pages. Binding is not on the short left side as usual on oblong booklets but across long way, in short across top, opened upward instead of moving leaves leftward. The departure lends interest in contrast to the conventional stapling of a booklet.



But that is not all. Leaves inside the extension cover are stepped from narrowest, the first, to having the last the widest. One raises the front cover, grasps inside pages and back cover with thumb atop and fingers at back, and the leaves fly open easily. Printing is on one side of leaves only. Lines of small type along the extensions could have been printed to index the contents of different leaves, such as "Officers" and "Itinerary." Typography is neat and readable; type being rather light in tone but in sufficiently large size to be clear and sharp. All in all it is an item complimentary to the planner and to all of those who handled the details.

HERMAN E. BASEHORE, Kennett Square, Pennsylvania.—In your letter that accompanies specimens of your work you rather apologize for being young and relatively inexperienced. Being young you couldn't have a lot of experience. Being young is a blessing;

Try to get copies, the former especially. It is entirely basic—well, so is "Modern Type Display" for that matter. The worst feature of your work is sloppy spacing. As a rule too much space appears between words, more sometimes between words than between the lines of such words, a condition which should never exist. Don't separate parts of one expression like "Best Wishes" and "for a" so far as you have on one item. Do not place groups of type so high on page as you have the verse "God Rest You" on one of the greetings. Even with the picture in lower left-hand corner of preceding page, that is too high. Avoid "spotty" borders such as on third page of the wee birth form announcement for Hershey Hospital. Unity is essential to good design. These are a few random points for the moment. Correct them on the next items that you submit and we'll make further suggestions for improvement.

CHESTER A. LYLE, Canton, Ohio.—While most of the blotters done by pupils of your printing department at the Timken school are commendable, it is essential to call attention to some faults. Some are printed on a rather strong, comparatively deep green stock. As copy—promoting the "Eighteenth Annual Printing Education Week" by the way—is anything but brief, the relatively small type was perforce necessary and it doesn't stand out clearly and sharply and is not as readable as it should be because of the strength of the background, the paper stock. Contrast is essential between paper and what is printed on it. If the lads would experiment a bit, try printing in black ink on black paper, or in white on white, they'd get the idea. In neither case would the printing be legible. The same is true in the case of colored backgrounds. Printing in black over yellow (unless a deep shade) will be clear and readable enough because in value yellow approaches white more closely than does any other hue. Remember, black on white and white on black afford maximum contrast. Black on blue is another matter because, normally, blue of all hues is nearest black in value. We dislike to call attention to our own errors but the frontispiece and page 49 of our November issue exemplify the same error. You wonder why we muffed? We reply that the color plates were to be bendayed to half value but were not made that way and, traveling late on account of October strike of Chicago union, there wasn't time to make plates over when error was discovered. Our face is still red. Finally, have the boys compare the blotters on green stock with those on white. Enough has been said about small type and crowding but as in no case is display inordinately large, the only remedy is less copy. In our judgment pupils Sholtis and Dunham, in order, did the best work. Kotanides muffed on selection of colors. Not only is the type of the heading in red over a light but dull



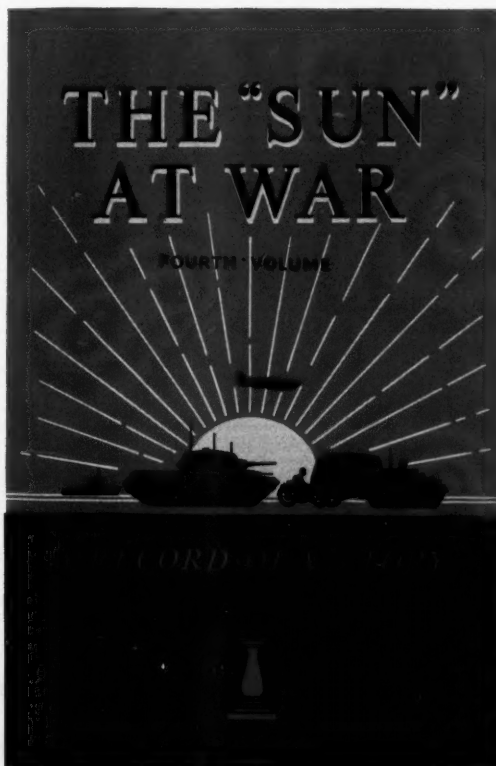
YOU ARE CORDIALLY INVITED
TO ATTEND THE OPENING
OF THE LITHOGRAPHIC TECHNICAL
FOUNDATION'S NEW NATIONAL
RESEARCH HEADQUARTERS AND
LABORATORIES AT GLESSNER HOUSE,
1800 SOUTH PRAIRIE AVE., CHICAGO,
ON TUESDAY, OCTOBER 23 . . .
OPEN HOUSE FROM 2 TO 9 P.M.,
COCKTAILS AND BUFFET SUPPER
FROM 4 TO 7 P.M.

Clever use of organization's initials to form part of key. Original invitation in red and black on a heavy white stock

so make the most of it both in doing and in living. You'll never be young but once. You have a flair for design, a liking for and appreciation of the value of colors and pictures. Those are essentials for the special work you have in mind. Your errors are in details which any one can learn, whereas people can't learn what must be natural, which is what makes for all outstanding craftsmanship. Some of America's greatest present-day typographers—Howard N. King, of York, Pennsylvania, just to mention one—were not what they are today when they first began sending specimens for review in this department. There are two books now out of print and unavailable now which would help you a lot. They are Bachelder's "Principles of Design" and Frazier's (Yes, J. L.) "Modern Type Display."



Symbolical illustration style which immediately identifies this outstanding publication. Colors are green and black on tan stock



A striking booklet cover design with its effectiveness further heightened by the bold use of red-orange and solid black areas

RAIFORD RECORD, of Raiford, Florida.—Whoever designs the general aspects of your magazine has a flair for the dramatic which is commendable. Trouble is that the execution isn't of the same caliber as the planning. Take the cover of the September-October issue as a case in point. The hand-cut rubber or linoleum illustration inspires an interest but should be larger to avoid equality of its width and that of open space to left of it. Being larger would require the name of magazine in one rather



The wider the choice, the better the chances!

Naturally, you'll repeat the word's largest mean to have
 a white choice of men's wear—and we have!
 But not on sale, of course, as in previous days. Like every
 other store, we're up against shortage problems.
 Some days we have stacks and stacks of pajamas. (We did
 September 28th.) Some days we have packs and packs
 of white shirts. (We had white-on-white shirts September 27th.)
 Some days we have racks of imported English grey
 flannel suits. (We did yesterday.) Other days we don't.
 But, you can be sure we're doing double overtime
 to make those "some days." Every day. You can be sure
 we're in the hood when they come in to bring
 those hand-to-fists you used to take for granted
 And, as always, you can see that we're
 keeping quality up and prices
 down in Mary's Men's
 Street and Second St.

Macy's Men's Store

1. O. ABAMI CO., ACME PAPER CO., ACME PRINTING INC., AD SERVICE ENGRAVING CO., ADVERTISERS PRINTING
 SALES CORP., APEX PRINTERS ROLLERS MFG. CO., THE ART PRESS, INC., ART PUBLICATION SOCIETY, ASSOCIATED
 PRTG. & PUB. CO., THE BRO. S. BARNARD CO., BARRETT INK CO., BEACON PAPER CO., BECKTOLD CO., SAAVY
 PRTG. CO., BRADSHILL CO., BRITT PRTG. & PUBL. CO., BROMBERG PRTG. CO., BUNPO-ANDERSON PRTG. CO., BURGESS PR.
 ENGRAVING CO., CENTRAL STATES PAPER & BAG CO., THE CENTURY ART PRESS, INC., CHAMPION PRTG. CO., CHAPMAN
 H. S. COLLINS PRTG. CO., COLOR AD ENGRAVING CO., COMPTON & SONS LTMD., & PRTG. CO., CONCORDIA PUBLISHING
 CO., COOK & CO., EISEN PUBLISHING HOUSE, ENVELOPE INFO. CO., FEDERATED METALS DIV.-AMES, SHULTING & REPAIRING CO.,
 INFO. CO., BAITHEW TYPESETTING CO., GANE BROS. & LANE, INC., DAKESON-RICKARD PRTG. CO., GARRISON-WAGNER
 CO., H. & S. BOOKBINDING CO., HAMMER DRY PLATE & PRTG. CO., HART PRTG. CO., HART SPECIALTY CO., HIRSHOCK-FISKE
 CO., HILTON PRTG. CO., L. C. HUNDELER PRTG. CO., INTERDYE INKS & SUPPLY CO., INTERNATIONAL PRTG. INC. CO.,
 CR., JOHNSON TSH. PRTG. & METAL CO., KEESER-MORRIS PRTG. CO., INC., JOE. F. KELLY, INC., JIM J. KERNBAY
 PRTG. CO., KUTTERER-JAMBER PRTG. CO., LAMSON BOOKBINDING CORP., LETTERHEAD & CHECK CORP. OF AMERICA
 RUMBLEHILL PRTG. CO., RIANBACH PRTG. CO., MASON PRTG. CO., MASTER TYPOGRAPHERS, INC., HELLING & GARDNER
 PRTG. CO., MISSOURI ENVELOPE CO., MISSOURI PRTG. & ENGL. CO., MISSOURIAN PRTG. & STATT CO., MOORE, PRTG. &
 PRTG. CO., MOUND CITY PRESS - MUCKLER TYPESETTING CO., JAS. MULLIGAN PRTG. & PUBL. CO., NATIONAL COVER &
 PRTG. CO., NEE-KAISER PRTG. CO., NORMANN PRTG. CO., OCHARD PAPER CO., ORTLES MACHINERY COMPANY
 PROGRESSIVE LTMD. PLATE CO., INC., RAPID ENGRAVING CO., FRANK C. RAUCHENSTEIN CO., REINERT-PEISLER ELECTRO.
 ST. LOUIS ELECTROTYPE FOUNDRY CO., ST. LOUIS ENVELOPE CO., ST. LOUIS LITHOGRAPHING CO., ST. LOUIS MOUNTING &
 FRISHERS CO., INC., SERVICE ELECTROTYPE CO., INC., SERVICE TYPESETTING CO., SHALLGROSS PRTG. & STATT CO.,
 & EMMETT STATT CO., SLEIGHT METALLIC INK CO., SOUTHWEST ENGRAVING CO., INC., SOUTHWEST PRINTERY - STANDARD
 CO., VIC TAKS, TENSION ENVELOPE CORP., THEATRICAL PRTG. CO., TOWSE FINE PAPERS, INC., TODD STUGSON
 ENGRAVING CO., INC., EDGAR WALSH - CO., WARWICK TYPOGRAPHERS, INC., WELLINGTON PRTG. CO., A. E. WERBERSTEIN
 WISE PRTG. CO., WENT & SPENGLER TYPESETTING CO., WINTER BROS. ENGRAVING CO., WOLF PRINTING CO.,

A black and white photograph of a group of seven people, including men, women, and children, standing behind a vintage motor vehicle, possibly a car or truck, in front of a building with large columns. The group is dressed in early 20th-century attire, with women wearing large hats and men in suits. The vehicle has large spoked wheels and a prominent front engine compartment. The background shows a classical building with tall columns and a doorway.

THE WHITING NEWS

SEPTEMBER 1945

64

By EDWARD N. TEALL

The editor of this department welcomes proofreading questions to be answered in this column, but personal replies to queries cannot be made by mail

A TWO-INCH FOOTBALLER

This, I came across in a sports-page article: "The six-foot, two-inch, 188-pound center of the Navy team." I know what it *means*, but it does not seem to *say* it. If such an expression should happen to come to my desk, should I change it—and, if so, how?—*New Jersey*.

This is "one of those things"—a hard nut to crack. As the sentence stands, it carries three descriptive items. The player is (on face values of punctuation) a six-footer; a two-inch; and a 188-pounder. The meaning is, as our Jersey friend says, completely clear. No one could possibly fail to understand that the player stands six foot two and weighs 188 pounds. The problem is to get the altitude into such form of expression that no fussy Aunt Fanny could make a to-do about it. To write *six foot-two inch* would be clumsy to extreme. *Sixfoot-twoinch* would look like some jungle gibberish, monkey talk. To use numerals would not clear up the compounding difficulty. To quit dodging and get down to business, I think I myself would be quite apt to drop in still another hyphen and write *The six-foot-two-inch player*. (All right; have your laugh, and enjoy it!)

There is no denying it: any pedant or precisian can think up in a minute more such thorny questions than a sensible, practical person could answer satisfactorily in a long lifetime. This sentence exemplifies two truths: (1) Language is "funny"; (2) in such situations, all anyone can do is to make what seems the most sensible solution of the problem—and stick to it. (Note: The best solution may be a compromise, like this: *The six-foot-two player*.)

As to the proofreader's special angle of interest, it is to be said that his freedom to make such a change, in type, depends entirely and unalterably upon the extent to which his employer grants or withholds editorial responsibility. The cost of running the business consists of a great number of such seemingly minor matters as resetting a line in order to get the hyphens right.

NOT LAW OR MORALS!

Which is right, *passersby* or *bypassers*?—*Montana*.

Certainly no one would say or write "passerbys." I say or write "bypassers," partly on analogy with "onlookers," which is almost universally favored over "lookerson." But you can't find a ruling on the point in state or national constitution, in the statutes, or in the Ten Commandments. This is one of those matters in which (from the printer's point of view) the choice between forms is less important than consistency in following the form that is adopted.

LATERAL PARSING?

What, please, is the grammar of this: "It is incentives which produce interest"?—*Indiana*.

In straight grammatical order, the sentence is: "It which produce interest is incentives." Myself, I would say, easily and naturally, "It is incentives that produces interest"—but I know as well as you do that it sounds nutty. As given by the querist, the sentence is not merely okay but the best possible adjustment of the pronouns, noun, and verb. Let's call it a lateral pass, Grammar to Idiom—and be glad, not grieved, because our good old language can do so neat a job.

SYLLABUBBLES

A problem in division for you, please (and thank you): *coupling*.—*Nebraska*.

According to the Gospel of Webster, as preached by Dr. Knott, you say *Cup-ling* but write or print *cou-pling*. Yes, division is dizzy stuff. (The dictionary people make it tougher than it needs to be.)

The proofreader always gets the big piece whenever blame is being passed out. Wonder what happened to the one concerned when a Detroit paper tried to straighten out a financial boner?

According to *Editor & Publisher*, the correction read: "Through a typical error, et cetera. . ."

AUTHORS ARE OFTEN IGGORANT

Having recently made a change from newspaper work to employment in one of the great printshops that type books for big publishers, I am astounded, dumbfounded, at the ignorance of authors—at least, of some authors, and not always minor authors either—with regard to good English. Have you ever noticed it?—*Pennsylvania*.

Indeed I have. I have had both experiences—newspaper and book work. Have edited copy, and have read proof, all the way from the real estate page or the sports page or editorial page to "Forever Amber." (Also, learned works of history and philosophy—dictionaries and cyclopedias, including some that might be called "cyclonepedias.") And I have seen the work, in the raw, of some authors who were as careful of punctuation and spelling as of historical facts and dates, of character development, of all the endless, baffling and bewildering detail of composition, literary or mechanical; also of others whose writing would never get by the good old Fifth Grade. To one who has not seen many manuscripts, the copy turned out by some very famous and money-making authors would be simply incredible; it is sometimes horrible far beyond the scope of ordinary words to describe. This is where editorial copy preparation and editorial proofreading come in. Most of these slopshod (not an error for *slipshod*!) authors are glad to have editing; some, the truly BAD ones, resent it. Copy editing is really a fine art, because if it's overdone, too picky and fussy, the author has a grievance; his literary personality may easily be ruined by pedantic editing—and if the editing is underdone, the publisher has a grievance, in that his name is being hooked onto bad work. Proofreaders must not be overweeningly ambitious; neither should they be a bunch of timid rabbits. Querying is their special province—but bad, senseless queries are that than which nothing can be whither, to an editor. Don't, whatever else you do, allow yourself to become dry-rotten!

S.P.C.W. NEEDED?

When I organize my Society for Prevention of Cruelty to Words, one of the first beneficiaries will be "comprise." Would a newspaper proofreader have power to change "comprised" to "composed" in a statement that a certain committee is "comprised" of five members?—*Nebraska*.

He might get by with it; chances are, the changes would not be noticed. If it should attract attention, what might happen would depend on the good nature and reasonableness of the reporter and the editor—also the proofroom foreman. It seems all wrong to let a detected error go through—but it is not easy to draw the line in defining the limits of responsibility and placing the power to change from copy. As a rule, the wise thing to do is to "play it safe."

HERE'S A TWISTER

"Other peoples' affairs" can't be right, can it?—*Michigan*.

This plural possessive would be wrong if you were thinking of "people" in the sense of *persons*, when you would write "other people's affairs." In its other sense, *nations*, "peoples" is perfectly correct.

ROAMIN' ITALICS

Handling a job in which there is a large percentage of italic, I seem to find punctuation of that font all over the place. What specially puzzles me is the question mark after a sentence of text (roman) ending with a few words in italics, as: Do you know what is going to happen, and *are you prepared for it?* Should the question mark be roman or italic?—*Maryland*.

I know one reader of manuscript and proof, of highest standing in his (shall we say) profession, who settles the matter in his own mind and work by "the logic of the sentence." As the whole sentence is interrogatory, he would mark the question point for roman. I myself would mark it for italic type—because here, as in the matter of punctuation with close-quotes, I place the typographical symmetry above sentence logic. The roman query mark after words in italic looks bad—very bad—to me; unsightly, clumsy, inartistic. Even if only the last word were italic, I would still make the question mark match it rather than the rest of the sentence. But after all, this is distinctly a matter not of ruling by any authority but of individual taste and judgment. Decide it for yourself and then stick to your decision. If an author or editor decides it differently from your preferred way, it is your business as proofreader to see that the decision is known and consistently applied.

SNAGS IN COPY

In preparing copy for the printer, I am frequently bothered how to handle things that are said by a fiction character, but not spoken in dialogue. How would you handle them?—*Minnesota*.

Sometimes these unexpressed thoughts are simply run in with the narrative text, with no typographical offsetting at all. This makes hard reading, as a rule. Again, they are frequently run in italic—which makes a somewhat unsightly, spotty page. My own preference is for use of quote marks, with words to indicate whose the words are and that they were only thought, not uttered.

HOW DO YOU GET PROOFS?

"With this . . . Power Proving Machine . . ."—Advertisement in *THE INLAND PRINTER*, April, 1945, p. 5. Which is correct "proving" or "proofing"?—*California*.

Before looking at the dictionary, I shall boldly present my own personal view: either; both. A printshop proof is a trial, a test, of the type as set. When we take a proof, we certainly do *proof* the type; also, we *prove* (test) it. The big Webster seems to agree. It says "*proof*," verb, means "to make or take a proof or test of, as to *proof* an etching"; "*prove*," in printing and lithography, "to take a trial impression of; to take a proof of as to *prove* a page." To go one step further, my own personal preference strongly favors "prove." And I am quite sure the great majority of veteran printers and editors will agree with me.



Two Yanks Edit Berlin Newspaper

Published under the supervision of American military authorities, and produced by a force of 500 Germans, the *Allgemeine Zeitung* newspaper is now bringing news to the people of Berlin. Editorial management is in the hands of two American army men, Captain Hans Wallenberg of New York City, editor-in-chief, and Captain Hans Habe of Washington, D. C.

★ ★ ★ ★ ★ ★ ★ ★ ★

AUTHORITY SHOULD BE DEFINED

As a publisher's reader, how editorial may I properly be?—*Pennsylvania*.

Both author and publisher have a stake in the text, and have important adjustments to make. The publisher's reader is, of course, responsible to his employer; every mark he makes must, if challenged, be defended by the publisher. An injudicious change of the wording might possibly lead to a libel suit. On the other hand, the reader might see in the matter as set precisely such a possibility—overlooked by the editor. It then becomes his duty to place the matter before the publisher's editor for a ruling. It is in such situations that the reader has opportunity to make himself truly useful through exercise of the major virtue of JUDGMENT.

HEART, BRAINS—AND GUTS

Which is more important to a proofreader, heart (humanity) or brains?—*Illinois*.

Both are vitally necessary. The vital combination is judgment plus GUTS. Have courage, but be sure you are right before you put up a holler. That's *multum in parvo*.

AGAIN, IT'S COMPOUNDING

What would you do with this: *buried treasure stories*?—*Mississippi*.

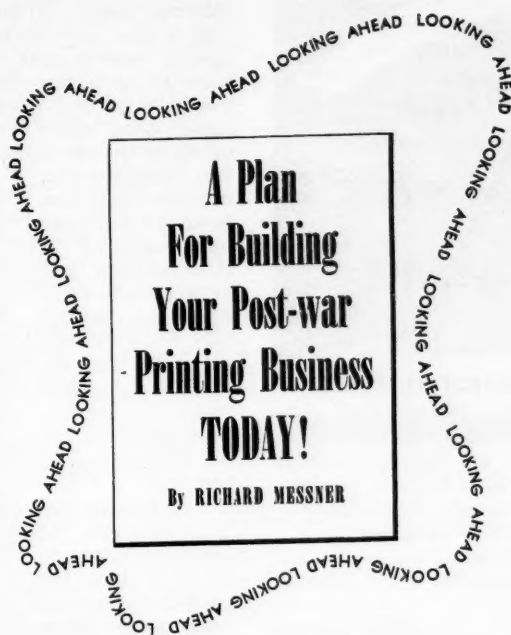
Interesting, this; exercise for the wits. ("And what has that to do with you," I hear a bad boy in the back row saying. Well, being witless has its advantages; people don't expect too much of you.) It's another for fussy Aunt Fanny. On the face of it, the sentence *could* mean either (1) buried stories of treasure, buried treasure-stories, or (2) stories of buried treasure, which would be buried-treasure stories. The second is undoubtedly the intended meaning, so Aunt Fanny had better retire gracefully from the scene. (She won't be missed much.) Here again we have the old, familiar situation: the distressing possibilities of word combination, either due to sheer dumbness or the result of a mischievous impulse, the desire to tease. There are two ways out of the seeming impasse: (1) to write *buried-treasure stories*, and (2) to switch to *stories of buried treasure*.

Either author or editor could make the switch, without a bump. For the proofreader, the problem is simply one of following shop system. If he is permitted to make changes from copy, this would be a good change to make. If orders are strictly "Follow copy as it comes to you"—well, there's nothing to do but follow it. (As we used to say, "Even if it goes out the window.")

Typographic Clinic

★ Instead of "looking ahead," the original design of the booklet cover shown seems to be going around in a circle . . . and a pretty irregular one at that. The thought intended to be the copy theme here is lost in a meaningless jumble of words that read forward, sidewise, and upside down.

The main display lines, with words evidently grouped as they are for easy reading, form a pyramid resting on a narrow base . . . a pattern that is seldom ever pleasing to the eye. Combining a gothic of yesteryear,



PAC in PRINT Release

Looking Ahead...A PLAN FOR BUILDING YOUR POST-WAR PRINTING BUSINESS Today!

by Richard Messner

A Special PAC in PRINT Release

modern sans-serifs, and a condensed modern Roman type adds still another discordant note. The whole effect is stable, but static . . . it just isn't going anywhere.

"Action" is the keynote of the reset cover design. It "looks" what it says. It complements the copy theme of looking ahead and planning for the future.

Types are contrasting yet harmonious. Variety and emphasis in the main display are achieved by the use of a script type of a larger point size with the italic capitals of a popular modern Roman letter. Angular white panels cut out of the simple Ben Day background harmonize perfectly with the typographical arrangement.

by Glenn J. Church



By FORREST RUNDELL

• How WILL the present wave of wage increases affect the printer's share of reconversion problems?

Here are six probable results:

1. Printing prices will go up.
2. Printers will be asked for more estimates.
3. Differences in prices between shops and between high and low cost areas will be aggravated.
4. Printing's competitors for a share in the advertising dollar will have a rare opportunity to cement their grip on the market.
5. Price increases will handicap some lines of endeavor in which printing costs are important.
6. Higher prices will attract new plants into the printing field as soon as new machinery becomes available. These new plants, in turn, will help bring back the buyer's market which the industry dreads.

It is obvious that any shop which raises wages must charge higher prices. Printers have no source of income except money received for printing. Only in isolated cases are mass production economies possible. Some specialty and publication printers may be able to standardize their work still further but the general printer has little such opportunity. The new machinery will run faster—when it is available. But new machinery is expensive and must be paid for out of income. Furthermore, those insistent rattles heard in the shop are reminders that the old machinery which has been run so hard in the past few years needs overhauling—and soon. Higher prices offer the only relief for the printer who wants to remain in the graphic arts business.

Even before the recent wage increases, a steady rise in costs which

resulted from inefficiency and loss of production was evident. On certain kinds of pamphlet binding the writer has seen prices rise until a job which could be bought for \$70 in 1939 went begging at \$200 in August, 1945. A buyer for a big social welfare agency reports that the printing rates he is paying have gone up nearly 30 per cent during the same period. Even before the latest wage increases the writer heard from several publishers in different fields that their printing costs had increased 10 to 15 per cent. And in practically every case the printer was frank enough to admit that the raise was needed to cover the decreased production caused by inefficiency in the shop.

But, necessary as increases are, the avenue to attaining them is now full of booby traps and land mines. Even where market conditions are such that the shops have been getting most of their work without quoting prices, some customers are balking. They want to know where they are standing under new conditions and they are asking for estimates and the competitive prices. Competitive prices mean that someone will lose an order and that "someone" may easily be the shop that has raised its charges just a little higher than those of its competitors.

In some cases the printer can get his needed increases without much trouble. For example:

The printer who sets an advertisement destined to appear in a magazine of national circulation can usually get his increase without fuss. By the time the advertising agency has spent \$6,000 or so for a four-color page, has bought artwork valued at \$1,000, and has paid another \$500 for the process plates it makes little difference whether the bill for typesetting amounts to forty or fifty dollars.

Or take the case of a page advertisement such as some of the great corporations have used to state their position in current labor disputes. It is usually put out on short notice. It may involve thousands of dollars' expense in wiring copy to newspapers across the country. When you consider that the whole advertisement may cost \$150,000 to \$200,000, paying triple time instead of double for Sunday work will add only an



In view of the present wave of wage increases ... it looks as if a pretty rough trip is ahead for the printer

infinitesimal bit to the total that reaches such an impressive amount.

In general it will probably be found that where the business is large and the amount of printing small, little trouble will be experienced in getting higher prices. But as the proportion of printing bills to total expenditures grows larger, opposition to price rises increases to a considerable extent.

Particularly is this true in the case of magazine publishers. Here is the field where prices are lowest and consequently most in need of

raising. Printers who do publication and general printing both usually figure publications at a rate much lower than that at which they sell general printing. In normal times this is the only way they can get the work. They justify this practice by saying it furnishes a backlog of work which keeps the plant running at an economical level. It keeps the plant going at times when general orders are scarce.

However, general printing orders are not scarce now and printers are forced to sit back and see their plants filled with relatively unprofitable work at a time when profitable orders are to be had for the asking. To make matters worse, the lifting of restrictions on paper has allowed the publishers to serve more advertisers by getting out larger editions and more pages of advertising. In turn, this has forced a printer to sell a still larger proportion of his time at a low profit.

It is clear that a printer whose costs have gone up has every right and reason to raise his price on publication printing. It is equally obvious that he will have a tough scrap on his hands from every publication affected. But the printer has momentary advantage in that it is very difficult for a publisher to find another printer willing to take on an additional publication at this time. The publisher at the moment has a larger advertising revenue than usual and can afford to pay more for his printing. How much more, the printer has no means of knowing. Nor can anyone foresee business conditions throughout the ensuing year. One basis for renegotiation is safe. The printer is entitled to at least the same mark-up over wages costs that he used when the wages were lower. Finding the money to take care of the increase is strictly the publisher's problem.

Here is a point on price for the printer to keep in mind. Sometimes selling prices for different machines in the plant get out of line with one another. This is often due to special prices made to meet competition in special lines. While the printer is adjusting his rates he should readjust his machine hourly costs to bring the low ones in line.

Still another point: Full markup on all the outside purchases is warranted in these days of price and production uncertainties. This is particularly true in making quotations. Outside suppliers are having their own troubles and the additional problems these troubles are creating warrant a full mark-up.

On the other hand there is one field where it is to the public interest for the printer to keep costs down. This is printing for public charity and social service organizations. Here any raise in prices must come out of the money the agency has available for public welfare. For example, if a bureau of charities pays \$100 more for its printing in 1946, twenty destitute families may have to go without Christmas baskets at the end of the year. To avoid such a tragedy the bureau needs to buy a cheaper grade of printing (unless it is now buying at the bottom of the market) and save the extra money.

Getting as good results out of a cheaper grade of printing would seem to take a bit of doing but it is not impossible. Direct mail advertisers can give us good suggestions. Any organization which makes a practice of squeezing the last drop

of value out of printing can give us pointers. Moreover, most of us can remember our reaction when we thought the WPB had spoiled the looks and value of our printing by cutting the weights and varieties of paper. Nobody got hurt then, and nobody is likely to get hurt now if a social service agency adopts a lower grade of printing.

All in all it would seem that under present conditions printers should have little trouble in getting the higher prices they need to meet wage increases. All that is needed is the courage to ask for them and the tact to get them without antagonizing their customers. Some demand will undoubtedly drop off now that the excess profits tax has been removed. The paper situation may stymie some jobs temporarily. But all types of manufacturers will have more goods to sell in 1946 and it will take more printing to sell them.

Ben Wiley has headed up West Coast and Springfield, Ill.

Ben Wiley

When we decided to devote this issue's Letterhead Clinic department (see pages 27-30) to a "before" and "after" discussion and demonstration, the question of who to ask to redesign the four headings involved naturally arose.

We thought almost immediately of Ben Wiley. We don't know Ben personally, but since working with him, feel that we do. We did know him by reputation and through seeing examples of his work. There's an invaluable lesson for all printers in that last statement, but we'll refrain from lecturing. We want to write about Ben Wiley.

Ben lives in Springfield, Illinois. His talent for doing beautiful things with type at the Frye Printing Company there has built a country-wide reputation for him.

We would describe Ben as an artist whose medium is type. But a very practical, working artist. His deep appreciation of classical printing does not prevent him from producing advertising printing . . . printing that sells products, services or ideas.

Some Well-Deserved Words of Praise

Whiting-Plover Paper Company recently devoted an inside cover of its outstanding house magazine "The Perma-nized Paper Quarterly" to a write-up of Ben Wiley, Springfield (Ill.)

typographer. Ben is making a notable contribution to the betterment of typographical design. In the past decade, he has probably won more typographical contests than any other man.



BREVITIES

Edited by H. V. Downing

ITEMS ABOUT THE TRADE AND THE MEN WHO MAKE IT. BITS OF INFORMATION COLLECTED AND SET DOWN HERE FOR YOUR EDIFICATION AND PLEASURE

● OUR "Good Example Set" department: Joseph T. Mackey, president of Mergenthaler Linotype Company, celebrated his recent fiftieth anniversary with the firm by doing a full day's quota of work at a desk brightened by a gift of flowers from his associates.

● SUPER-SPECIAL direct mail advertising using air mail and special delivery was tested by McFarlane Son & Hodgson, Toronto, when that company sent out ninety-six complete samplings of Ecusta air mail paper and air envelopes from Toronto to executives and purchasing agents in Montreal.

"This envelope was mailed in Toronto this morning. Delivered at destination —o'clock—M," read the labels. Immediate replies were received on almost half of the mailing, which is an astounding response to a direct mail campaign.

● THE POETRY corner of *Stars and Stripes*, *Mediterranean*, begun innocently enough, was swamped when G.I.s learned it had no critical standards and that it's sometimes smarter to say things in poetry rather than in prose.

Now an anthology of the "Pupent Poets" has been printed in Italy by the *Stars and Stripes*, *Mediterranean* mechanical staff. The paper cover boasts a cartoon map printed by gravure in colors, and the volume is illustrated in black and white drawings by Sgt. Stanley Meltzoff.

Lt. Ed Hill edited the poems compiled by Cpl. Charles Hogan and Cpl. John Welsh III, poetry editors of the army newspaper. The "poetry" ranges from solemnly serious to friskily facetious. And perhaps T-5 E. W. Botten wouldn't mind having his "Not in Brooklyn" quoted as a sample of the latter, a trifle dated but still good:

I'm glad that I'm American.
I'm glad that I am free.
I wish I were a little pup
And Hitler were a tree!

● THE LIVES of three New York City "old-timers" ended with the end of the year. One was Duncan Mackenzie, retired superintendent and general manager of Corlies, Macy & Company, who died at the age of 74. Born in Edinburgh, Scotland, where he learned the printing trade, he came to this country in his youth.

One of the oldest printing salesmen in the industry, Thomas E. Geistweil engaged in selling for the Ellert Printing Company from 1918 up to and way beyond his eighty-second birthday on October 27. He was a founder and senior past president of Associated Printing Salesman.

An authority on rotogravure, Charles F. Hart was mechanical superintendent of the *New York Times* from 1914 to 1940. He came to the United States from

England as an orphan when he was 16. Later he returned to London as the mechanical superintendent of the *Daily Mail*, but Adolph S. Ochs persuaded him to assume charge of the rotogravure department of the *Times*. He was 77 at the time of his death.

● CAMILLE DE VEZE, for many years the superintendent of the famous De Vinne Press, New York City, and one of the best known and most highly esteemed craftsmen in the printing industry, died December 19 at his home in Brooklyn after a long illness. He was 78 years old.



CAMILLE DE VEZE

Born in Algiers, the son of an eminent professor and distinguished figure in French official life, Mr. de Veze came to this country as a boy and started to work for the De Vinne Press when he was thirteen. When Theodore Low De Vinne's brother Daniel resigned, Mr. de Veze was made foreman of the composing room. Later he became superintendent of the entire plant which, in addition to composing room and pressroom, had its own bindery and own electrotyping department, and made its own rollers.

When the De Vinne Press lost its identity in 1925 through merger with another company, Mr. de Veze resigned to become superintendent of the A. W. Stevens Printing Company, Brooklyn, now out of business. While with Stevens he finished a monumental catalog of the Bishop Collection of Jade at the Metropolitan Museum of Art, a book which was finally completed seventeen years after the specimen page was set.

Shortly after his retirement in 1938, a group of men who had worked under Mr. de Veze's guidance at the De Vinne Press, most of whom are now execu-

tives in the printing industry, were moved by the excellency of his craftsmanship and his personality to organize as the "de Veze Alumni." The club's fifty members met twice a year, with Mr. de Veze the guest of honor.

Mr. de Veze was a charter member and senior past president of the New York Club of Printing House Craftsmen, and attended its meetings regularly until his recent illness. At the first convention of the International he gave such an exhaustive report on the history of the Craftsmen emblem, the printer's mark of Fust and Schoeffer, that no additional data has since been uncovered.

The first job Mr. de Veze had in New York was in the silk department of Arnold Constable at \$2 a week. When he learned that Mr. De Vinne was looking for a proofreader, he applied because he had done a lot of reading and because the job paid \$3. Years later, when asked by a group of printing teachers and vocational experts how he came to choose printing as a career, he replied that "a dollar a week made me a printer instead of a silk salesman."

Urbane and polished in manner and speech, Mr. de Veze was a diplomat as well as a craftsman, and was often dispatched on delicate errands. Once he was sent to the principal of a school to explain why author's corrections were so high. At a loss how to convince a layman, he took each correction and asked how many minutes he thought fair to make it. When the minutes were totaled, the principal discovered he had not been charged enough.

Mr. de Veze often visited at the home of his employer, Mr. De Vinne. Once when the great master was preparing to print his book "Modern Book Printing," Mr. de Veze discovered and corrected what would have been an expensive error in imposition. That Christmas he found an extra \$50 in his pay.

A great lover of books, Mr. de Veze had a large library of every volume he had read, as well as an extensive collection of engravings and wood cuts. He also had many photographs of actors and actresses. At one time he had considered leaving the printing business for the stage, and studied speech and acting for five years.

● THE SCOURGE of cancer, second only to heart disease in its death toll, interests W. W. Southam to the extent that he has recently been appointed a director of the Canadian Society for the Control of Cancer.

Mr. Southam, who is vice-president and general manager of Southam Press, Montreal, points out that the amount of money spent on fighting tuberculosis is tremendous as compared with funds available for education and research on cancer and care for its victims.

By EUGENE ST. JOHN

Questions on pressroom problems will also be answered by mail if accompanied by stamped envelope. Answers will be kept confidential if you so desire and declare

THE PRESSROOM

IMITATION TYPEWRITER LETTERS

We had formerly used a fine silk for printing letters in typewriter simulation but it is not now available locally. We wonder if you could tell us where we might be able to buy some.

You might find it in a department or dry goods store or from typewriter ribbon manufacturers. Have you ever considered the typewriter ribbon attachment for platen presses? Its ribbon moves as you print and so you get a better simulation than otherwise attainable on the press.

MECHANICAL OVERLAYS

At present we are cutting our overlays by hand and wonder if the biscuit overlay or a patented overlay would be an improvement. Also will you tell us what you think of synthetic rollers for halftone work?

I'd write to the overlay outfit makers to get a complete picture, if I were you. One type of biscuit overlay is made by pulling a well-inked impression and dusting it with an emery powder. Next it is sprayed with a solution of shellac in alcohol. When spray has dried the overlay is ready for use after a bit of scraping here and there. Synthetic rollers hold their original curvature and condition better but are not superior to the composition roller when in good condition.

AVOID WOOD BLOCKS IF YOU CAN

We are having considerable trouble with wood-mounted cuts. Many mounts are warped, spongy, or otherwise unsatisfactory when they reach our pressroom. Quite frequently we have trouble with brads pulling out of the wood during the run. We have heard that cuts may be mounted on cast metal spacing material, cast of such a height that a 16-gauge unmounted plate on it will be type high but the problem is to get something that will hold the cuts on this base. Do you know of any adhesive or other means of accomplishing this?

There is nothing as satisfactory and economical as metal base. An electrotyper could mount your cuts on soft metal. Adhesives that are okay for mounting plates for stereotype mat making or pulling a few proofs are available and some have even been recommended for press

runs. We suggest that you consult the concern supplying the mold you have in mind for casting the soft metal base, about the experience of others who have tried this substitute for wood mounts and patent base and found it satisfactory.

FLOCK

Have you ever seen flocking? I believe that's what it is called. It's the fuzzy stuff that's used on greeting cards, candy boxes, and so on. Just looking at it, it seems to me that it could be produced by a printer. Let me have what data you have on the process.

Flock printing consists of printing a size and then dusting on the flock. The principal printers' supply houses, including the inkmakers, handle supplies for flock printing. All thermographic printing supply dealers handle flock and other material used on greeting cards, such as the powder simulating snow.

SUITABLE HALFTONE INKS

I wish to ask for information concerning the various types of ink to be used on different kinds of paper. I have had several complaints from my pressmen about the poorly cast slugs which I have made. It is my firm belief that the trouble is attributable to the wrong kind of ink they use when printing on coated paper. They never complain when printing on other than coated paper.

Use halftone ink for cylinder, and platen press halftone ink for platen presses when printing on a coated paper. The cylinder halftone ink performs well also on cylinder job presses on coated paper.

ROUND HOLE PERFORATING

We are interested in learning the most economical way of producing an item such as the attached sample, as we wish to add this to our line of personalized stationery.

Most economical way is to perforate the large sheets as received from the paper dealer and afterward cut them into small pieces of required size. Both foot- and power-operated round hole perforators are available. A round hole perforator is a very good investment since this form of perforation is preferred by many users.

GOLD STAMPING

Please give me the name of the roll-feed accessory for gold stamping on a platen press. It seems to me I should have a heating unit for use with the die. I have a 12 by 18 press. Do you think enough pressure can be had to do gold-leaf embossing or lettering on a 6- by 9-inch cover.

Also please give me the names of copperplate press manufacturers and steel die printing and embossing press manufacturers and inkmakers for these processes. How are the larger book covers printed and embossed?

With electric heaters on the dies you can do the job on your press. For the larger covers special heavy-duty platen presses are available.

NEW SOLVENT IN INK VEHICLES

In July you commented on a new solvent with possibilities. We are extremely interested in this subject and are wondering if it would be possible to obtain the name of the manufacturer of the solvent mentioned or other information relative to this matter.

We have no further information as yet. The comment was inspired by lines in the "Patra Journal," published by the Printing & Allied Trades Research Association, 101 Princes Gardens, Acton, London, W. 3, England, who possibly may be able to send you the name of the manufacturer if the new solvent is on the market. You might also quiz your suppliers of printing inks, who may have something similar.

OVERLAY POWDER

A long time ago we purchased a very satisfactory overlay powder from a chalk overlay company. This was a Chicago company. We have been trying to locate it again but so far have been unsuccessful. It is my opinion that they might now be operating under a new name. If you have any way of securing the address of this company for us, we will appreciate your doing so.

The only powder used in chalk overlay making is the calcium chloride in the etching solution, so we are not sure whether you want a chalk or one of the non-chalk or powder overlays. We are sending you a complete list of all the overlay making outfits on the market from which you may distinguish the one you want.

"TRENCH" PAPERS

I wish very much to locate a good definition of the term "trench papers" as it is used in connection with printing and binding.

The term is not used in printing and binding. However, it may be used in some other industry to describe a paper used therein. If you can send the localizing information, we may be able to help you. In the graphic arts, the nearest approach to this term is French folio, one of the thin papers in the bond and writings division, which among other uses is quite generally employed in makeready in the press-room. The onionskin tissue used in makeready calipers on the average .0015 inch and thin tissue calipers like gold leaf, .001 inch. French folio, mostly used in interlaying and underlaying of plates and for reinforcing deeper tones in overlays, calipers .002 inch, on the average.

The paper dealer calls it French writing. It is widely used as a type-writer and manifold paper. It is half the weight of what is commonly called 20-pound bond, which calipers on the average twice the thickness of French writing (folio) or .004 inch. Twenty-pound bond weighs forty pounds per thousand sheets, 17 by 22 inches; French writing, twenty pounds; very light tissue, 14½ pounds. French writing may be had in colors as well as white and is widely used in the bindery also, so this may be the term in question. You may have noticed ruled account books interleaved with blank sheets, thinner than the ruled ledger sheets and quite often a light blue. This is generally French writing.

PERSONALIZED STATIONERY

One of our best specialty items is the printing of personal stationery. 1. What is the best way, in your opinion, to obtain the stock? Is it best to buy plain stock, have our envelopes made up, and box it ourselves, or is there some company that manufactures personal stationery so that it can be bought, printed, and sold at prices competitive to other concerns manufacturing this item? 2. What type of equipment is best suited for this type of work in order to turn it out in quantity? 3. What kind of equipment and what process should be used in order to print customers' pictures on stationery?

You can obtain unprinted personalized type of stationery, boxed or not, from manufacturing stationers. The large buyer gets the low price and you will have competition here from chain department and drug stores. These same competitors can have the stationery printed, either by copperplate,

gravure, letterpress, steel-die, or by offset at lowest cost so you will encounter stiff competition on work which you do not control in some way. Some printers have built a successful business on high quality which, while it limits the market, begets the higher price.

As indicated above, personalized stationery is printed by five different processes and you should be equipped for all. If one had to get along with just one of the five, offset would be the choice.

If you are to go in this field to remain and succeed, it would be well to equip your plant with an envelope-making machine and also a small boxmaking plant. If your business can be carried on with one process, offset here would be the choice, at the start, and later you could add the other processes, all of which will appeal to some customers and enable you to sell them.

DIE-CUT LETTERING

Will you direct us to the source of supply of machine that produces the enclosed die-cut lettering? Can this be done in any shop? I would also like to know where to obtain lucite and acetate boxes and monogrammed soap or the process to produce it.

Special roll feed presses which print in color, emboss, and die-cut in one operation are available. On a platen press, three trips of the sheet through the press would be needed. One color could be printed alone, the second could be printed and embossed in one operation as on Government stamped envelopes, and the third impression would die-cut from a steel rule die form.

You may get addresses of makers of boxes of lucite and acetate from the manufacturers of these plastics, and you undoubtedly can secure addresses of concerns supplying monogrammed soaps from some of the big soap manufacturers.

HOME TOWN ECHOES

BY C. KESSLER



COLLECTING

Enclosed you will find two press sheets from a 32-page form, the first showing black specks all through one ad and part of another, the second showing these specks in white as if the cuts were ruined. Actually the cuts are okay but the makeready was spoiled. The printer claims it is the fault of the stock and even goes so far as to say that there were rocks in the sheet. This stock came in rolls from the mill and was squared by a local jobber. What is your opinion as to what happened?

This trouble is called collecting. During slitting and squaring on the paper cutter, specks of paper lint and dust along with other specks from the air get on the sheets. During printing these specks fall on the form after it has passed from under the form rollers and show white in the first impression. Next the rollers ink them and they show black. In time they are picked off the form and scattered over the inking system and eventually are scattered over the form, necessitating stops for washing up the form. Preventives are keeping the paper as free from paper dust as possible; keeping the press feedboard, cross rods, and brush clean; and when these fail, installing a paper sheet cleaner on the press which removes the specks as the sheet goes down to impression. This sheet cleaner is also used on webs of rotary presses and on the webs and sheets of paper in the paper mills.

QUALITY IN COATED PAPERS

We wonder if your research or service department would have data on the following subject? While we here in our paper house do have broad knowledge of enamel papers, we would like to know if you have made any specific studies of them. When printers require enamel papers, what qualities do they think of first? For instance, is folding of major importance on most jobs or is printing surface the most important factor? How often does price enter into decisions revolving around enamel paper? In other words, do you have any information about the buying habits of printers when they have enamel papers in mind?

The most important quality in enamel paper is its printability. It is conceded to be the best ground for a black and white or colored halftone picture. What is wanted is uniform quality in surface so that it will take and hold inks well without picking or chalking, a surface neither too hard nor too soft, yet mellow—one on which a suitable ink stands up and is not drained away and still one without so much acid content that it retards drying. Such a surface should be free of specks and holes, and caliper uni-

formly over the sheet. Uniformity of surface in successive wraps and shipments also is desirable.

Folding quality comes next and, of course, will be more important on some jobs than others. Price depends on whether quality or economy is the dominant consideration. Sometimes a compromise is forced upon the printer. But whether or not folding quality or price must be considered, a surface having good printability still remains the prime consideration.

This is true because enamel coated was devised especially to afford the best printing surface for halftones. It remains supreme in this field. So it is chosen for halftone and color work of quality. For less exacting work there are many good papers which fold well and cost less.

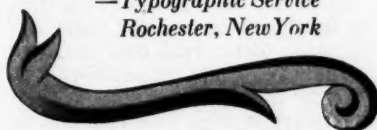


The Type Louse

(BLATTA TYPETALIS)

A rare diminutive relative of the *Blatta Orientalis* invertebrata family. Can be found in printing establishments where conditions are suited to its exacting sustenance requirements of type and proper ink solvents. It is an active, surprisingly fast runner. Shy and fugitive, very difficult to distinguish in its environment due to protective grey coloring, they have been known to thrive without detection throughout the business lives of many printing firms. Tarsus appendages are equipt with tweezer-like forceps of great relative strength. There is evidence that tales of alleged capricious type transpositions caused by them (to the despair of careful compositors and proofreaders) are true—but as one of the least modified harmless types of insect life, they are to be preferred to many of the favorite insects of the poet, the preacher, and the artist.

—*Typographic Service*
Rochester, New York



GUMMING A HALF-MILLION

We would appreciate your giving us some information on how to do gumming on the press. An early reply would help greatly as we have half a million to gum and don't know how to do it.

We do not recommend gumming on the press and are sending you a list of makers of spot and strip gumming equipment designed to do this work economically. It is wasteful to use any but the best equipment for any work. Why waste the precious hours in puttering around with a makeshift when an economical machine is available?

If you must do this work on the press, it will be necessary to add a retarder like glycerin or diethylene glycol to the adhesive. All adhesives dry quickly and this tendency is increased when the adhesive is spread out in a microfine film on the inking system of the press and fanned by the motion of the rollers. Also to be considered in calculating the addition of retarder is the atmospheric condition of the pressroom and the absorbcency of the sheet to be strip-gummed. You will have to feel your way along since the addition of too much retarder will make the mucilage so thin that it will have insufficient tack to be useful.

STATIONERY PRINTING

A recent *Pressroom* contained an item which discussed rubber stamp making, gold stamping, and copperplate printing. I would be appreciative if you will send along all the names and addresses for the sources of supply. And will you also advise me where the automatic ribbon attachment for doing typewriter simulation on a platen press may be purchased?

If you are going in for stationery on a broad scale, do not overlook the possibilities of gravure and offset for truly distinctive stationery. Some very choice stationery is also produced by letterpress printing from rubber plates.

If you want the best printed simulation of the typewriter, it is obtained with this attachment because its ribbon moves. However, this may bring you large orders which will require speedier production. Then you can stretch typewriter ribbon silk from gripper to gripper on a platen press or lock it up over the form on platen, cylinder, or rotary press. Some years ago this imitation typewritten advertising had a splurge of popularity that kept fast rotary presses busy in many plants on facsimile typewritten letters.

Another makeshift not to be forgotten is to sew silk typewriter ribbon like a stockingette around the form roller last over the form.

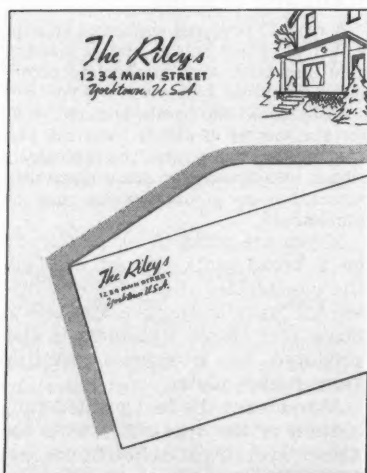
The IDEA DEPARTMENT

★ To help you sell more printing is the earnest aim of the I. P. Idea Department. From material sent us by our printer friends we have selected the ingenious and practical ideas described here

by Glenn J. Church

Sell Letterheads for Every Member of the Family

Here's an idea for selling personalized stationery that can be used by not just one member of a family, but a letterhead appropriate for the entire family's use. Instead of a



small sale to meet an individual's requirements, you can secure an order for a much larger quantity.

Most every family, particularly in the smaller communities, lives in a house with some characteristic feature which sets it apart from other homes. Perhaps it is a distinctive doorway, front porch, or the silhouette of the entire house. Whatever it is, use this as the subject of a simple illustration for the letterhead. Copy, of course, would include the family name and address.

Here's a Questionnaire Technique That Really Paid Off!

To get facts and figures for making a survey of the Beauty Industry, the *American Hairdresser* magazine sent out the form letter reproduced below. The text of the letter in itself made an effective appeal for the desired information, but the point that cinched the deal was the twenty-five cent piece attached.

either case, the filled-in questionnaire was returned to the tune of 34 1/4 per cent . . . and the mission of the mailing was accomplished.

Although particularly appropriate for a mailing of this type, the idea could be adapted to a wide variety of advertising letters. Here's business for the alert printer.

AMERICAN HAIRDRESSER

PERSONAL AND CONFIDENTIAL

Published by **MACLEAN-HUNTER PUBLISHING CORPORATION**
303 WEST JACKSON BOULEVARD, CHICAGO 6, ILLINOIS

September 1, 1945

Blanktown Beauty Shoppe,
Blanktown, U.S.A.

Hello:

Remember how we used to talk things over at the conventions? We'd go out and get some coffee or a coke or something and you'd tell us what changes and improvements you'd like to see made in the industry.

Well that is what I would like to do now since conventions are suspended -- "talk" things over and get the answers to a few questions. Hence this silver quarter. Don't detach it now please -- wait until this evening on your way home and stop in for a "pick-me-up" (on me) and give me a few answers to some questions.



Actually the information I want is as important to you personally as it is to me. I'm trying to find out what is needed by you in your shop soon so we can guide ourselves editorially in serving you -- help the manufacturers and jobbers to better serve you -- and provide the government with certain important information.

We know the heart and pulse of the beauty industry are the shops and our aim is, therefore, to build the future around the shops -- around you.

That's why it is so important to you that I have this "meeting" by mail now.

So this evening after working hours (because I know how busy you are during the day), pause and let me buy you some refreshment while answering these important questions. It won't take more than five minutes and you will be doing yourself and the industry a real service. Detach my letter from the following pages -- answer as fully as you can the questions I ask and place answers in stamped, self-addressed envelope enclosed.

I ASSURE YOU YOUR NAME WILL NOT BE USED ANYWHERE IN COMPILING THE RESULTS OF THIS WORK OF MINE -- YOU CAN DEPEND ON THAT.

AMERICAN HAIRDRESSER

Hazel L. Kozlay

P.S. Did you enjoy your refreshment? H.K.

THE ONLY COMPLETE BEAUTY PUBLISHING SERVICE

To say that the recipients of the letter were impressed is putting it mildly. The idea really hit the jackpot! Out of several thousand letters sent to a cross-section of the industry from coast to coast, a return of 34 1/4 per cent was received. And that is some return for any advertiser's money.

Investigation into what happened to the quarters revealed these interesting facts: most quarters were actually used for refreshments, as was the sender's intention. Some of the quarters were returned. But in

Send In Your Ideas

If you know of a clever advertising printing idea that some printer in another locality might be able to turn into a profitable order, send it in for publication. You will be given credit for the contribution, and the printer able to use it will be grateful for your cooperation. He, in his turn, may sometime work out an idea which YOU could adapt to your profit.



Offset

Offset Press Requires Experienced Hand

By R. Ernest Beadie

● IN THE FUTURE it may become possible that manufacturers of offset presses will be able to state truthfully in advertisements: "Let-terpress trained pressmen operate our offset presses without any difficulty." At present, however, attainment of this desirable possibility remains off in the realm of wishful thinking. Lithographic or offset pressmen with years of experience still run into operational difficulties with which no amount of knowledge in their possession can cope adequately.

To the average typographic pressman, offset press equipment (in addition to being quite costly) is revolutionary in its mechanics. It is rotary in principle, which is a radical deviation from the regulation letterpress movements. The ink distributing mechanism presents entirely different operational problems, to say nothing of the offset ink itself. An additional unit on the offset press is the dampening system, and there are two different cylinders: the rubber blanket cylinder and the impression cylinder. Add to these the fact that the process itself is a chemical one, or (to use the definition of one letterpress printer) "synthetic printing," and the problems confronting a typographic pressman when he is asked to operate an offset press for the first time are obvious.

Take another factor as an example: What practical training has a typographic pressman had which would permit his attaining familiarity with the pressures required for offset plates of either the surface or deep-etch type? With a first class plate of either type, ink and paper ideal for their purpose, and dampening solution of the proper pH value, results will invariably be unsatisfactory if over-pressure exists. A clearly defined impression is

impossible without correct pressure not only between the plate and rubber blanket cylinders but also where the impression cylinder is involved. In letterpress printing, which is a positive and direct method, a difference of .005 inch in over-pressure will not adversely affect the quality of the impression. In offset-litho reproduction, however, it represents the difference between a very unsatisfactory and a faithful impression.

Achieving Correct Pressure

Correct pressure for offset-lithography is dependent upon two factors: stock on which the job is to be printed and the condition of the rubber blanket employed for such printing. On the average throughout the industry, satisfactory printing pressures will range between .0035 and .004 inch. The exceptions occur in the case of coated stocks and special surfaced and fancy or embossed stock. The proper printing pressure is achieved in "packing" of the plate and rubber blanket cylinders, as well as in the adjusting mechanism on the impression cylinder. Provision for the packing is arranged by the "undercut" on the first two mentioned cylinders. Constant employment of a packing gauge is the most practical means of determining with any degree of accuracy the proper amount of packing required.

The term "packing," in offset parlance, usually refers to sheets of stock of a variety of thicknesses placed under the plate and rubber blanket to adjust them to height of bearers or slightly higher. "Bearers" are the flat, tire-like bands of metal at the extremes of the plate and the rubber blanket cylinders upon which the cylinders actually travel during a printing operation. The packing serves two purposes: as a

regulator for the required amount of squeeze between the plate and the rubber blanket, and to change cylinder diameters. It should be apparent that mere contact between the plate and the blanket cylinder would be insufficient to transfer the full value of the ink film from one to the other. This is usually traceable to the multiplicity of uneven surfaces that are involved: grained plate, the rubber blanket, and at times, the surfaces of the different stocks used. Consequently all these surfaces must be "squeezed" together in order that faithful reproduction will result.

Care must be exercised not to lose control of the cylinder diameters when the packing operation is in process. The difference between the height or diameter of the cylinder body proper and that of the bearer is the undercut, and a knowledge of the degree or extent of this undercut is imperative for correct estimation of the packing thickness required. The amount of undercut on the rubber blanket cylinder is approximately three times that of the plate cylinder. The obvious reason for this difference is that the rubber blanket thickness, because of being composed of layers of fabric and rubber, is always greatly in excess of the normal thickness of the metal plates, usually almost four times as thick, but in the stretching of the blanket around the cylinder the final ratio is about three to one.

Another fixture on the small offset press much more complex and intricate than the same mechanism on a typographic press of similar size is the automatic feeding system. The latter type press has only one part in any way similar to that of the offset press feeding and sheet forwarding assembly, which has a multiple mechanism of integrating

parts including side-piling bar, tie rod, blast feet, tall guard, pile-high gauge, front sucker bar, adjusting screw, blast regulation valve, pull-in wheels, sheet caliper, conveyor tapes, the rider balls, gripper-edge sheet guard, side guide, a sheet-flattening rod, front guide, and guard bar, *et cetera*. As adequate functioning of this feeder mechanism is the first requirement for a successful offset press operation, a complete familiarity with these parts is vitally essential.

The offset press cannot be successfully operated at top efficiency unless the feeding and the sheet forwarding and registering mechanisms work without interruption. Evidence that this is no isolated opinion was given in the following excerpt from a publication of an authoritative writer on offset press operations:

Stops Damage Plate

"In offset printing, the continuous and faultless operation of the feeding mechanism is extremely important. Frequent stops cause damage to the plate and so affect the quality of the work. Therefore, it is necessary to assure the smooth operation of the feeder before the printing is started. It is advisable to master the requirements of feeding first, before going further with presswork, not only to have the feeding mechanism operating properly, but to be free to devote close attention to the printing unit and to the acquirement of high quality in the reproduction."

Mounting and positioning of the plate on its designated cylinder on the offset press can be successfully accomplished by strict adherence to instructions; but from that point on an operator is entirely on his own. No amount of printed information would help him with, for instance, the judgment of proper balance maintenance between the film of moisture required for keeping the non-printing areas of the plate free of contamination and the proper consistency and volume of ink required for a faithful reproduction of the subject matter of his plate. What are sometimes incorrectly termed "gear streaks" (actually, "across-cylinder streaking" would be more correct terminology) might appear, and no press operator can or should print a job when such a condition develops.

Several factors are responsible for this condition, sometimes singly, and sometimes in combination; and the novice can rarely detect those which are responsible. On the small

RUST

OFFSET workers are familiar with the oxidation hazard. Many

of them understand the reactionary nature of this technical saboteur, but few know what factors actually are involved when the evil develops. So far nothing concrete has been discovered that would lead to a belief that it can be eliminated as long as zinc and aluminum are the metals used in the process. Steps to be taken to prevent this undesirable factor are continually advocated, but so many contributing factors which bring the condition into existence are ever present, so that it seems to be impossible to achieve complete eradication of oxidation.

Research is now under way to discover improved methods and techniques for the preservation of the grained surface of the metals used for platemaking. Studies are aimed toward the possible elimination of metals which oxidize. At the offset clinic of the 1944 convention of the International Association of Printing House Craftsmen, Ernest Jones, of the Graphic Arts Corporation of Ohio, in answer to a question regarding new offset plate metal, stated: "This metal is an alloy. It is not a basic metal of any particular kind that has ever been in use for lithography. The base is actually soft steel. We are using a new principle. Every zinc and aluminum plate has a tendency toward oxidation; and in the process of making press plates on these metals you must clear off this oxidation (or have prevented its forming) before you will be able to achieve making images on or in them that will be at all satisfactory.

"Nothing has a greater affinity for lithographic ink than oxidized portions of these two metals. If you get an oxidized plate, you cannot clean it off without damaging the grain structure. What we are doing is to make use of oxidation as a base for the printing image. We deliberately oxidize the plate before coating it with the light-sensitive solution. Experiments have proved that we 'have something.' It will be on the market as soon as critical metals can be used in our industry again.

"The plates are practically indestructible. We made a test run in a plant in Pittsburgh. We put a plate on the press

there, and told the pressman to go ahead and run it, if he

could. As it was an experimental plate it was given exceptionally rugged treatment despite which it continued to stand up. At the run's end it was printing equally as well as at the start. On tests which we have made, we have had runs of over a million and a half from a single plate. This was on the small 'clipper' press. Finally the plate broke in the clamps. We do not know how long a run one of them would stand. We predict that color work with long runs will be possible on large presses, and from only one set of plates regardless of the length of run required.

"The graining is done electrolytically, and it is a very fine velvet grain that goes on this plate. It has a lot of affinity for water but doesn't have any affinity for grease. The plates will require only the use of plain tap-water in the dampening mechanism, and very little, too, due to the fact that the metal itself has very little, if any, affinity for ink; consequently you don't have the customary difficulty in printing fine detail work."

Just what is this oxidation evil with which the litho-offset reproductive process is beset? In words of one syllable it's just rust, not the iron oxide form of rust, which is reddish in color. Rust of zinc and aluminum is white or light gray in color, but it is caused by the same conditions which produce the iron oxide—moisture drying by evaporation on the surface of the metal. This is true whether or not the metal has been grained. Try removing a spot of rust from some household or garden tool. That portion of the metal which is under the rust will also be removed with it. Actually, complete eradication of all traces of rust will prove impossible; traces of it will be found deep in the metal. The same is true with respect to the attempted removal of oxidation from zinc and aluminum plates, and graphically explains why its presence is detrimental not only to the metal itself but to the whole cycle of operations in the process.

How can the formation of this organic deposit be avoided or circumvented? Primarily, by preventing the conditions which are conducive to its formation

(the drying of moisture by evaporation) on the metal's surface. This applies not only to all phases of the graining, the counter-etching, coating, developing, and finishing processes, but to all the operational activities in the pressroom as well. Momentary pauses in the continuity of the press revolutions may seem inconsequential to the press operator, but they provide the foundation for the ultimate formation of oxidation.

During the printing operation a very meager film of moisture is desirable for the maximum efficiency in reproduction. There are several locations, such as form roller and plate surface contact points, where the moisture film will be almost non-existent when an interruption occurs. Slight lack of uniformity in the rubber blanket's surface or in roller settings may, because of excess pressures at contact point of these with the plate's surface over an extended period of constant repetition, create a drying condition which will be highly favorable to the formation of oxide. Slipping due to poor roller adjustment, and rubbing caused by overpacking of either the plate or rubber blanket cylinders are also contributing factors to the oxidation evil.

It should be readily apparent how imperative it is that all precautions be exercised if the oxidation problem is to be avoided. It is advocated that, no matter how short an interval is required or anticipated when the press stoppages do occur, the plate be either rapidly gummed in with a solution of not higher than 8 degrees Baume gum arabic, and afterwards fanned dry, or adequately dampened by a sponge before the printing operation is resumed. The first operation is the preferred one. This may seem to be a waste of time for so trifling a contingency as a momentary press stoppage; but it frequently is the means of preventing the necessity for a new plate. If a survey were to be made of causes of time loss in the pressroom, the percentage directly traceable to the lack of proper attention to the plate's surface would be enlightening.

offset presses equipped with three form rollers, faulty setting of these is frequently to blame; however, with all form rollers set as per instructions, the streaks sometimes persist. Correct balance between ink and water is conceded to be an unknown quantity. Veteran offset pressmen have stated that they can "sense or feel" when this desirable condition has been achieved. The only objection to this state of affairs is that so few pressmen fall into such a category. Uncertainties like this make offset presswork something which demands a tremendous amount of skill which can only be acquired by long experience.

Here are some additional causes of across-cylinder streaking. Take your pick: worn cylinder gears, clearance spaces on gears dirty, an over-pressure between plate and blanket cylinders, the form roller sockets maladjusted, speeds of ink storage drums and plate cylinders varying, cylinder bearing faulty, "glazed" form rollers, bulge in plate due to improper mounting at the gripper edge, poorly matched or worn drum gears, form rollers overcharged, plate packing or traction between bearers faulty, or varying traction between plate and rubber blanket.

In offset lithographic printing there is no structural separation between printing and non-printing areas as in typographic printing. A chemical separation exists, consisting of the greasy areas receptive to the lithographic ink, and the roughened or porous surface of the plate itself, which is receptive to the moisture supplied by the dampening system. To keep the blank areas of the plate constantly damp, it is necessary to employ a mechanical device which periodically renews the film of moisture. This is the dampening unit or system and its constituent parts are: A fountain pan (usually of brass, which if coated inside with a finish similar to that used on hypo trays, will not "ionize" the solution it contains to the same extent as if uncoated), a fountain roller (also of brass and usually covered with a fabric sleeve to promote its capillary properties), a ductor roller, a vibrator roller, and two dampening rollers which are the only parts of the system actually to contact the plate's surface.

The fountain pan is used to hold the dampening solution, which is slightly on the acid side (percentage of such acidity controlled and determined by a pH scale) because of chemicals that react to balance

the greasiness inherent in lithographic ink, thus preventing its depositing on the non-printing areas of the plate during the reproductive cycles. The dampening system requires a constant attention and care. Unless kept clean, the vibrator roller will not accept moisture from the ductor roller, and in consequence an adequate volume of the dampening solution will not be transferred to the rollers which contact the plate. These, too, must be cleaned or replaced periodically, because they contact the plate with its areas of ink-receptive images and tend to accept, due to constant repetition of this contact, small portions of the ink. As the function of the dampening rollers is to supply and replenish the moisture film necessary to the plate's life, should their covering become overcharged with ink they would eventually become so greasy as to help the inking rollers rather than helping to keep the plate clean.

Watch Dampening System

Countless everyday reproduction problems of the offset process are due to faulty dampening mechanisms. The dampening system rollers are built on spindle foundations, and the spindles are metal. With any careless handling they become bowed and warped to so great an extent sometimes that during part of the revolution only the very end portions of the roller contact the plate's surface, while during the balance of such revolution the center portion is all that will be in contact. Similar conditions apply to a bowed roller's contact with the other parts of the system.

Covers for rollers in the dampening system are generally sewed by hand. An uneven spacing of the stitches or variation in the tension exerted when these are pulled tight will result in a poorly fitting cover, which will cause the seam to be dragged out of parallel by friction. In addition, unevenness in the sewing results in high and low areas along the length of the roller. These will increase the abrasive tendency normally present and consequently multiply the wear on the printing images; in the case of solids, their continuity is broken, which causes them to print patchy and streaky on the stock. It is recommended that the sewing operation begin in the center of the cover and that the stitching terminate at both ends of the roller. In order that dampening rollers may have uniformity of diameter along the complete length, it is imperative that

the covering material be cut absolutely square. It is impossible to set a dampening roller accurately when the diameter of the roller is greater at one end than it is at the other end.

Both the dampening rollers must have uniform settings; unless this is so, the system can function only at 50 per cent of its potential efficiency. Some years ago a trend toward dispensing with use of felt or woolen undercovers on dampening rollers was in vogue. To what extent this trend still persists is not determinable, but it is known that without such a foundation, dampening rollers are difficult to set and control of uniformity in moisture distribution is impossible. So this woolen or flannel undercover acts as a reservoir and assures that the actual cover "molleton" will retain adequate moisture at all times, particularly during non-operative periods. The hazard of having half-dry dampers contact the plate's surface after prolonged stoppage is also avoided through the use of this undercover foundation.

Different Ink Vehicles

The intrinsic difference of lithographic and typographic ink is in the vehicle. In some instances such as the high quality blacks this may not be so, but in the majority of colored and some black inks, it is a factor. Offset inks must be very concentrated in pigmentation since in this process it is impossible to carry as large a volume as in letterpress printing. This necessitates the grinding of as much pigment as possible into a vehicle in order to impart sufficient length and lift to the ink without giving so much tack as to tear or pluck the paper and

destroy the design on the plate. Since water or dilute acid solutions are used to dampen the non-printing areas of the plate, lithographic inks must not contain any substance that is soluble or will emulsify in these, because such ink will bleed and tend to scum the non-image-bearing portions of the plate and also to tint the printed sheets. Numerous pigments used in lithographic inks are natural driers; they are often those developed around metals such as lead, iron, zinc, and copper, which act in a capacity similar to the ordinary dryer. Such inks require little or no dryer and if a dryer is used it must be sparingly.

Doctoring Offset Inks

Letterpress printers have nearly always insisted on receiving an ink that may be removed from the can and poured directly into the ink fountain. It is seldom practical to have offset ink delivered in such condition; invariably some form of adjustment is required before successful printing is possible from most inks. Usually an offset pressroom will have from six to more than a dozen different compounds and varnishes, dryers, extenders, *et cetera*, which are used for making these adjustments.

These are seldom if ever found in typographic pressrooms: aluminum hydrate, castor oil, kerosene, laketone, lard oil, liquid and paste dryers, powdered magnesia, mineral oil, oleic acid, palm oil, paraffin oil, tung oil, vaseline, tallow, linseed oil, both raw and boiled; and a range of varnishes from 00 to 8; 000 and 00000 varnishes also are sometimes used. The purposes of these ingredients are reducing, soft-

ening, and stiffening the ink; and increasing or decreasing its gloss; retarding or promoting the drying properties, and reducing or improving the tackiness. They are also used for correcting any of the following conditions: the ink backing away from the fountain roller, for bleeding, caking or piling, chalking or powdering, crystallization, poor distribution, fading, mottling, picking, penetrating, and abrasive tendency.

Inking systems on the offset press are usually much more involved than on the typographic press. Where the latter will have a maximum of up to eight rollers (this applies to the smaller vertical and horizontal high speed models), the former will have anywhere from fifteen to eighteen. With the exception of the fountain roller, storage drum, and riders, these rollers require accurate setting and maintenance of such, for the successful reproduction as well as for preservation of the plate's surface and printing images.

Experience Is Essential

Due to the foregoing facts (and several others of equal importance which space will not permit being specified in detail) and also considering that those already having a profitable investment in the letterpress process are not likely to invest in new and revolutionary processes and equipment without a view to increasing both their service and their profits, it is recommended that all offset equipment acquired for use in such plants be placed in the charge of experienced personnel who have been thoroughly trained in the operation and maintenance of that equipment.



In the latest figures compiled by the Census of Manufacturers, all industry was divided into twenty general classifications, and Printing, Publishing and the Allied Industries are found to be:

- ★ Second in number of establishments with 24,878.
- ★ Sixth in employees in manufacturing establishments with 552,505.
- ★ First in salaried employees in manufacturing establishments with 124,060.
- ★ Fifth in salaries and wages with \$977,702,397.
- ★ First in salaries alone with \$231,842,004.
- ★ Seventh in wages alone with \$493,615,659.
- ★ Ninth in value of products with \$2,578,464,382.
- ★ Sixth in value added by manufacture with \$1,766,456,764.

Now look at the profit for the 10 years in the printing industry from 1931 through 1940. 1931, 1.2% profit; 1932, 3.6% profit; 1933, 1.2% profit; 1934, 1.1% profit; 1935, 3.0% profit; 1936, 3.9% profit; 1937, 3.7% profit; 1938, 2.8% profit; 1939, 2.8% profit and 1940, 3.6% profit.

"Cost and Production Tables for Offset Lithographers," by Fred W. Hoch, presents a series of tables with explanatory text, prepared with a view to simplifying the work of figuring costs of production of offset lithography. The tables cover all lithographic presswork production, offset presswork, washup costs; platemaking, including camera work, line work on paper negatives, halftone and line work on film, halftone and line work on film in close register; the price schedule for two-color presses, prevailing negative material costs, price schedule for step-and-repeat plates, tussching and etching costs.

Several charts at the back include hand-set composition cost by the line, cutting costs per 1,000 pieces; complete binding costs for 10 by 7 books, both side wire signatures and sewed signatures, with hand-glued covers. Also included are trade typesetting rates per line for both monotype and linotype; mailing operations, banding, machine bundle tying, wrapping standard packages, the typing costs per running inch, copyfitting for all kinds of type, examples of machine set slugs other than single price, examples of the monotype composition, a guide to cutting paper without waste, and economic hour costs.

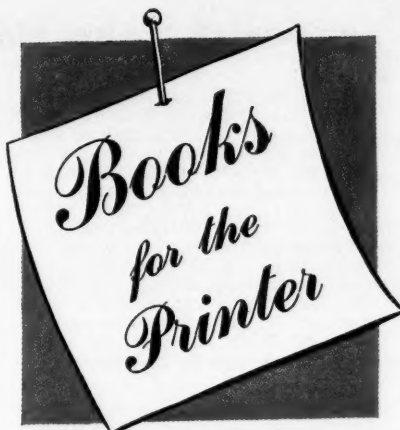
It is definitely stated, repeatedly, that all figures given are actual cost rates, and any estimates based on these rates should have added to them the usual percentage for profit.

"Cost and Production Tables for Offset Lithographers," 24 pages and cover, 8½ by 11 inches, is priced at \$3.75.

GRAPHIC ARTS A B C, Volume 1, Square Serif, by Dan Smith, is the first of a series of books which, according to the announcement on the jacket, is "intended to train a clear beam of light on a subject too long befogged in the mind of the average layman—that of typography and what makes it tick." This volume on the square serif type will be followed by similar volumes on Sans Serif, Caslon, and Bodoni, as well as other books pertaining to printing and the graphic arts, to be written by outstanding leaders in the field.

This series of books is the outcome of the Graphic Arts Clinic initiated by Poole Brothers Incorporated, Chicago, the purpose of the clinic being to "keep company standards of typography and production in line with the most advanced practices in the field." Discussions of typography and design "proved to be of such general interest that it was decided to issue a series of monographs for the information of friends of the company and students of the graphic arts."

The book opens with an introduction by the late Douglas C. McMurtrie, dealing with the origin of the square serif type. Mr. McMurtrie stated that he believed the design of the square serifs "had been encouraged by the wide use which the modern French typographers had been making of typewriter types, the use of which they invoked to give a business-like, matter-of-fact impression to printed messages. . . . But there was needed a type face of like simplicity which was better drawn, more pleasing, and which provided for body widths appropriate to the form of individual letters." The answer was found "in retaining the simple geometric letter forms of the sans serifs and adding the one element deliberately omitted in their design: the serifs."



**AS A SERVICE TO OUR READERS,
THE BOOKS REVIEWED HERE MAY
BE ORDERED DIRECT FROM OUR
BOOK DEPARTMENT**

In the main body of the book the author, Dan Smith, takes up an analysis of the square serif types, going into studies of structure, serif comparison, color range, even tone, horizontal eye motion, cohesion, alignment, familiarity, reducibility, reversability, and the endurability. Then he goes on into applications, giving a number of examples with brief comments on each. He closes with a section on adaptability, in which further examples are given.

In one of the opening pages the author states: "One purpose of this book is to stimulate readers to think about type faces structurally and functionally." Certainly the book should accomplish that purpose; equally certainly, it should provide much interesting study for all the followers of the art of type and typographic design. The following volumes will be looked forward to with a great amount of interest.

Priced at \$5.00, copies of the book may be ordered through THE INLAND PRINTER book department.

LITHOGRAPHIC AND OFFSET craftsmen will be interested in the revised edition of "Photography and Platemaking for Photo-Lithography" which was just published. Improvement in procedure and the discovery of new methods since the book was first published in 1939 has impelled the author, I. H. Sayre, to re-write and enlarge the book to include these new techniques. The major addition is an entirely new section on color process printing.

It is primarily a "how to do it" book, with simple, clear instructions on the various steps in the lithograph process. Only such descriptive and theoretical matter was included as is deemed essential to a sound understanding of the work to be done. For those interested in the "why" as well as in the "how" of things, introductory chapters explain the chemistry of lithography with special attention given to pH control, the chemistry of photography, and the theory of light as it applies to color photography and process printing.

Detailed instructions and chemical formulas for all steps in the platemaking process are given in the first part of the book. The graining of the metal

plates, the coating of albumin plates, and deep-etch platemaking are comprehensively treated. This section also tells how to use the photo-composing machine, the layout table, gives suggestions for layout and imposition, describes various methods of stripping for color separation, and concludes with a chapter on arc lamps and illumination.

Starting off with the chemistry of photography, the second part of the book gives developing solution formulas and tells how to use them, describes various types of negatives, and gives information about the camera, lens, and other photographic equipment. Considerable space is devoted to the halftone screen with a special chapter covering the Kodagraph Contact Screen Process.

The new section on color in the revised edition describes the better known transparencies—Dufaycolor and Kodachrome, Ansco Color and the Tripac Process—and tells how to process them. It also explains the use of the densitometer. The second half of the section about color describes the various techniques of color separation and gives formulas for color prints. A final chapter is devoted to the Eastman Kodak Fluorescence Process.

An appendix contains a handy glossary of technical terms and a table of solubility of chemicals used in lithography. Inserted in a pocket inside the back cover is a color value chart for not etching.

Published by the Lithographic Textbook Publishing Company, Chicago, the book may be purchased through THE INLAND PRINTER for \$6.00.

SINCE ESTABLISHMENT, in 1908, of the first recognized school of journalism at the University of Missouri, which offered courses in the subject as early as 1878, education for journalism has mushroomed until there are now 542 institutions of higher learning in the United States giving journalistic instruction. This is revealed in "Education for Journalism in the United States from Its Beginning to 1940," the report of a survey made by Albert Alton Sutton for the National Council on Professional Education for Journalism and published in 1945 by Northwestern University as the tenth in its series of "studies in the humanities."

Of these 542 institutions, only 32 have accredited schools or departments holding membership in the American Association of Schools and Departments of Journalism, an organization similar to those in the professional fields of law, medicine, and engineering. Degrees or majors are offered by 71 other schools. The rest offer one or more courses as a part of English department curriculum.

The report finds there are too many schools in this latter group offering a limited program which consider themselves capable of preparing students for professional work. The author believes these schools could perform a greater service by providing pre-journalism training aimed toward giving the student a rich cultural background before he goes on to a professional school.

Printers will be especially interested in the chapter on "Origins and Developments." Early courses in journalism included instruction in printing. General Robert E. Lee of Civil War fame is credited with having planned the first college course in journalism in 1869 when he was president of Washington College. This course was to consist of

instruction in printing in a local plant, and was designed to prepare students for service on newspapers of the time, which were usually operated by editors who were practical printers. The student's editorial training was to be obtained while he stood at the type case, composing his articles while he set them.

Pioneers in education for journalism had to overcome the prejudice of many leading newspaper men of the day who believed the best place to learn the profession was in the newspaper office and plant. The movement was opposed by such men as Horace Greeley, editor of the *New York Tribune*, himself a practical printer and first president of New York Typographical Union No. 6, by other New York City newspaper and magazine editors, and by William Hyde, editor of the *Missouri Republican*.

But the plan for formal education had the support of men like Whitelaw Reid of the *New York Tribune*, William Penn Nixon of the *Chicago Inter-Ocean*, and especially Joseph Pulitzer of the *New York World*, who later founded and endowed the Pulitzer School of Journalism at Columbia University. Other leaders were the owners of the *Chicago Tribune*, who endowed the Medill School of Journalism at Northwestern University.

Modern courses in journalism have come a long way from the early emphasis on the mechanics of printing, and now include instruction in the history, law, and ethics of journalism, newspaper administration, and background courses in social and political science.

Priced at \$3.50, the book may be obtained through THE INLAND PRINTER.

PACKAGING CATALOG FOR 1945. This seventeenth edition of the "encyclopedia of packaging" is the largest and most complete of the annual volumes so far. Charts, tables, diagrams, and illustrations, many in color, are employed as compact methods of presenting all salient facts despite scarcity of paper.

Among the editorial features, the catalog contains a symposium on package design, a clinic on the unsatisfied machinery needs, discussion of materials, and several articles on merchandising theory and practice. Two chapters are devoted to legal and Government considerations, including patent protection.

What's ahead in packaging is discussed as are war developments in the field. Decorative packaging, pushed to one side by the war, is once again accorded sufficient space.

With more than 240 advertisements and a buyer's guide of over 70 pages, the catalog has several devices for making its contents quickly accessible, such as a table of contents by chapters; a cross-reference index of subjects, alphabetically arranged; and tabs separating each section.

Edited and published by the staff of *Modern Packaging* magazine, "Packaging Catalog for 1945" sells for \$4.00.

KODAK PHOTOGRAPHIC NOTEBOOK. This new notebook provides the opportunity for a photographer to make up a work book and reference source best suited to his special requirements.

Priced at \$1.00, the notebook contains a list of articles on special photographic subjects that are available on request, and a registration card which may be returned for future lists. It has five separator pages with blank tabs, and fifty sheets of ruled paper for darkroom records and other notes.

Frederick John Hagen Passes Away

FRED J. HAGEN, president of the International Association of Printing House Craftsmen for two terms, and for more than forty years an executive of the Workman Manufacturing Company in Chicago, died on January 4. Funeral service was held in the North Shore Methodist Church, Glencoe, Illinois, on the following Tuesday.

Although Glencoe is more than 20 miles from Chicago's loop, the church was crowded with representatives of all branches of the printing industry in honor of "Fred," conceded one of the most beloved men in the industry.



FREDERICK JOHN HAGEN

His full name was Frederick John Hagen, and he was born in LaSalle, Illinois, on October 26, 1876.

After his elementary education in LaSalle, he decided to go out into business life at the age of thirteen—there being no state laws at that time limiting child labor. His first job in Chicago was in a machine shop, which he kept for a year. He next secured work at the Henry O. Shepard Company, then one of the leading printing establishments in the city, and publishers of *THE INLAND PRINTER*. After serving for a period of time as an errand boy, working around both the composing and pressrooms, he had an opportunity to learn the business. He turned down a proposition that he become an apprentice in the composing room because, as he explained in later life, there was not enough physical action in that job. Thus he started his production work feeding a Gordon press.

From that beginning he became a journeyman cylinder pressman. During his journeyman days he held several other jobs. About the turn of the century he joined the personnel of the newly organized Workman Manufacturing Company which specialized in the production of loose-leaf ledger systems, then one of the thriving businesses in the graphic arts. He became superintendent of the plant and subsequently a vice-president, and continued the relationship until his death.

Soon after the Chicago Club of Printing House Craftsmen was organized in 1911, Fred was invited to join. At that

time there were but two other clubs in the United States, New York City and Philadelphia. The entire membership of the three clubs totaled about 200. Thus Fred was one of the first two-hundred members of the Craftsmen's movement which was to become a very important factor in his social and business development. He was both a "hearer" and a "doer" in the organized activities of the movement, being regular in attendance at club meetings and conventions and also assuming committee responsibilities.

Late in the twenties, he was put in line for the top position as president of Chicago Club by being named one of the vice-presidents. Thus in 1930 he was elected president of the club and served two terms of one year each. In 1929 he stepped in line for the presidency of the International Association by being elected at its Toronto convention as third vice-president. He was advanced to the first vice-presidency at the Los Angeles convention in 1930, and at the St. Louis convention in 1931 was elected to the International presidency. He was re-elected for his second term at the Washington convention in 1932.

For the past twelve years, his chief work in the Craftsmen's Club of Chicago, and also in the Printers Supplymen's Guild of Chicago, has been to report at each meeting concerning the illness, if any, of members. In his capacity as chairman of the sickness and welfare committee, he constantly reminded his fellow-members to remember the men who were ill.

Among other activities in the graphic arts, Fred was associated with the Old Time Printers Association of Chicago of which he was the president for two terms, and with the Chicago School of Printing and Lithography, of whose educational committee he was chairman for many years.

As a result of a movement developed to honor men in the Graphic Arts, the Chicago Craftsmen held a "Fred Hagen, Sr." night on December 18. Fred was there, all pepped up, alert, and active. Eulogistic speeches were made; he was the recipient of a basket of flowers, an electric blanket, and other honors and presents, and he responded in good cheer. It was announced at the meeting that a fund of \$5,000 was to be raised to endow a scholarship at the Printing Department of the Carnegie Institute of Technology at Pittsburgh to be known as the "Fred J. Hagen Scholarship." It was understood that the sum of \$10,000 would be added by the Carnegie Corporation. Printers and supplymen immediately contributed to the scholarship fund in honor of Fred Hagen. Now that Fred has passed on, the committee has decided to continue the collection of the amount necessary to create the scholarship as a memorial to their departed friend.

He is survived by his two sons, Fred E. Hagen and Jack L. Hagen, who are associated with the Workman Manufacturing Company, and by a daughter, Mrs. Amy Hagen Nelsen.

(Editor's note: Checks for the Fred J. Hagen scholarship should be made out to the Carnegie Institute of Technology—Printing Department—for income-tax deduction purposes, and sent to Gracie Oakes, 522 South Clinton Street, Chicago.)

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This section is devoted
to short and timely items
concerning men and events
associated with printing.
Copy must reach the editor
by the twentieth of month
preceding date of issue

THE MONTH'S NEWS

INKMAKERS PLAN RESEARCH

Members of the National Association of Printing Ink Makers are being asked to subscribe the sum of \$30,000 to institute a program of research and education for the first year of operation. In a prospectus issued on the subject it is stated that only members of the association may become part of the proposed Research Institute, and annual dues, based upon the gross sales, will be from a maximum of \$2,500 in cases where volume is in excess of \$2,000,000, down to \$500 for firms whose sales gross less than \$500,000 annually.

The tentative budget of \$30,000 includes an item of \$20,000 for salaries of the research personnel, the other \$10,000 going for the rent, equipment, materials, and incidentals. The three directors of the printing ink makers' association would be delegated to govern research organization, and then they in turn would select the five technical men from the member firms of the association who would serve without pay as advisers to the governors concerning research projects to be undertaken.

One of the plans proposed is that some of the research work be geared into projects of the other groups in the graphic arts where problems requiring more than one approach are involved. It is believed that where such collective research is advisable special support might be obtained from suppliers whose interests might be advanced by the results obtained.

It is recognized that the progressive ink manufacturers in the business now possess their individual laboratories in which research activities are conducted, and it would be the policy of the new project not to interfere with such individual efforts.

In the prospectus is listed an itemized program of activities for the proposed research institute which covers practically the whole range of needs of the printing ink industry. In addition there is an item concerning the educational program including the training of technical men for the industry and another item to produce and disseminate literature on technical subjects pertaining to printing inks.

EARNINGS DECREASE

Net earnings of Intertype Corporation for third quarter ended September 30, 1945, were \$33,526.21, as compared with net earnings for the corresponding period a year ago of \$65,197.32. For the nine months' period last year, net earnings were \$179,672.22, as compared with the earnings for the same period in 1944, of \$202,733.31.

P.M.C. NAMES LAWSON

An arrangement has been made by the Printing Machinery Company, Cincinnati, by which E. P. Lawson Company, of New York City, became the eastern distributors of the new PMC die-cutting machine which is said to cut up to 300,000 labels an hour. Lee Augustine, vice-president of the Printing Machinery Company, and David Schulkind, president of the Lawson concern, made the arrangement which began on January 1.

Mr. Schulkind announced that the distribution of the new die-cutter will be under the direction of Lawson Williams for the New England states, with



DAVID SCHULKIND AND LEE AUGUSTINE

headquarters at Boston, and the southern Atlantic states will be handled by Herman Sinnigen, whose headquarters are in Philadelphia. The announcement also included the statement that the Lawson branch offices would cover the same territories in the distribution of the new Lawson paper cutter and other bindery machinery now in process of development.

EXPANDS CALIFORNIA FACILITIES

United States Envelope Company, of Springfield, Massachusetts, will build a single-story factory and distributing headquarters in Emeryville, California, to increase its capacity in the San Francisco territory. E. V. Johnson, first vice-president and general manager of the company, in making the announcement, said that the property on which the San Francisco division has been located for the past 29 years has been sold and the site upon which the new headquarters will be erected has been purchased. It is expected that the enlarged headquarters will be in operation by the latter part of this year.

CLEMENT COMPANY TO EXPAND

An expansion program has just been launched by the J. W. Clement Company, of Buffalo, one of the largest commercial printing houses in the east. The company has purchased the old Cleveland & Buffalo Transit Company's terminal in Buffalo and will begin a \$300,000 expansion program in the field of magazine and book publication. The property will be improved, new printing equipment purchased, and almost one hundred new employees added.

President John D. Taylor of J. W. Clement Company said "this is the first step in an expansion program we have been planning a long time. The new building will permit us to set up a straight-line system for the production of publications. Its facilities for receiving materials and shipping the finished product are essential to such an operation."

Installation of the new printing equipment will begin February 15. The terminal has 60,000 square feet of floor space, two railroad sidings, dock facilities, and a truck-loading platform.

A training program for skilled workers is under way. Management and supervisory staffs are being organized and craftsmen and unskilled workers will be employed as soon as the operating facilities are ready to start production.

The company has one contract calling for the production of about 18,000,000 pocket-size novels annually, and contracts of this type have made the acquisition of new manufacturing space necessary, an official explained.

The present plant has 155,000 square feet of floor space. Four hundred are employed here, and this plant will continue as company headquarters, operating 24 hours a day.

The J. W. Clement Company was founded in Buffalo in 1878 as a small job printing concern. Now it does business all over the country, handling advertising literature, maps, catalogs, and books for many industries. It is equipped for modern color printing and entered the book and magazine printing field about three years ago.

HARRY G. HOFF

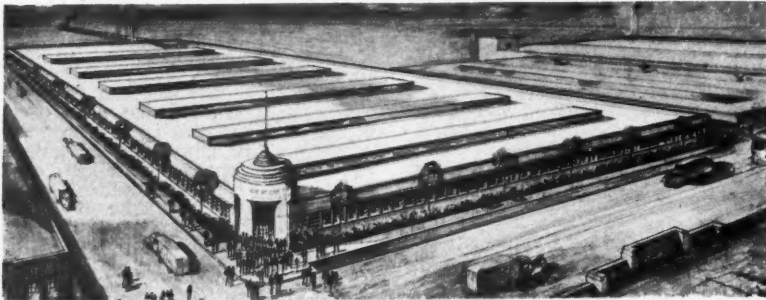
Harry G. Hoff, for several terms president of the International Electrotypers and Stereotypers Association, and president of the Chicago Electrotyping and Stereotype Company, died in Chicago on December 29.

He started in the electrotyping business at the age of thirteen as an employee of the same concern of which he was the head for so many years. He is survived by his son, Harry G. Hoff, Jr.

PLANS \$1,000,000 EXPANSION

More than \$1,000,000 will be invested in an expansion program announced by I. S. Berlin Printing and Lithographing Company, now located at 426 South Clinton street, Chicago. Included in the plan is the erection of a one-story building, the first unit to contain 135,000 square feet of space, on a tract of land at Belmont, Kimball, and Avondale avenues, with a frontage of 1,030 feet on Kimball avenue, 375 feet deep. The land was purchased at a cost of about \$200,000; the building will cost \$700,000; and new equipment—mostly for the lithographic department—will cost about \$400,000.

I. S. Berlin, president and principal owner of the companies, studied at the



New plant of I. S. Berlin Printing and Lithographing Company, Chicago, part of expansion program

University of Chicago for the legal profession, but became interested in printing to the extent of starting a two-Gordon shop in 1920. His capital amounted to \$500, and he contracted to pay the purchase price of \$2,900 on the instalment plan. In 1921, he moved to the present location where, during the intervening years, his plant grew from its loft of 1,800 square feet of floor space to its present size of 135,000 square feet. About twelve years ago he installed lithographic equipment, and since that time has been expanding principally in the offset process. The Berlin establishment is now one of the largest lithographic houses in this country. In addition to its Chicago plant it maintains sales offices and representatives in principal cities, and owns two affiliates: the Marshall-White Press and the Marshall-White Company.

PHILADELPHIA WAGE CONTRACT

Typographical Union No. 2 and the Allied Printing Employers Association, the union contracting section of the Printing Industries of Philadelphia, have negotiated a new wage and hours contract which became effective on January 1, 1946, and runs to December 31, 1947. The contract includes a proviso that wages shall be open for adjustment on written notice by either party thirty days prior to December 31, 1946.

A reduction of the work week from 40 to 37½ hours has been provided in the contract, with the following wage scales: Day work, week of 37½ hours, \$60.00; shift of 7½ hours, \$12.00; hour rate, \$1.60. Night work, week of 37½ hours, \$64.00, shift of 7½ hours, \$12.80; hour rate, \$1.707. Lobster work, week of 37½ hours, \$66.00; shift of 7½ hours, \$13.20; hour rate, \$1.76.

A vacation of one week, calculated on the same basis as the previous agreement, is included in the contract, also

six paid holidays for which straight time will be paid when no work is performed. The holidays included in the contract are New Year's Day, Memorial Day, Independence Day, Labor Day, Thanksgiving, and Christmas.

Men called in as extras are to receive a full day's pay; and men called in to work Saturdays, Sundays, and holidays are to be paid for not less than the full 7½ hours.

TURLEY JOINS McLAURIN-JONES

Lee Turley began his duties as general sales manager of McLaurin-Jones Company at its main offices in Brookfield, Massachusetts, January 1. Branch sales offices of the company which Mr. Turley will supervise are maintained in

New York City, Chicago, and Los Angeles, with a separate export office in New York City. The firm manufactures gummed and coated specialties in the fine and coarse paper fields and operates plants in Brookfield and Ware, Massachusetts.

For twelve years prior to his becoming part of the McLaurin-Jones Company, Mr. Turley was advertising and sales promotion manager of Nekoosa-Edwards Paper Company. Before that he was advertising manager of Kalamazoo Vegetable Parchment Company, Kalamazoo, Michigan.

RECEIVE CERTIFICATES OF MERIT

Five Certificates of Merit were presented to Chicago printing firms by the Government Printing Office in a ceremony that took place in Chicago on December 10. Walter E. Erickson, Chicago branch manager of the GPO, substituting for Public Printer A. E. Giegengack, presented the certificates to Acme Corporation, American Typesetting Corporation, M & L Typesetting and Electrotyping Company, the Western Newspaper Union, and W. H. Wilton, Incorporated.

S. F. Beatty, secretary and general manager of the Graphic Arts Association of Illinois, under whose auspices the ceremony was conducted, said that eighteen firms in Chicago had been cited for outstanding services rendered during the war.

The Majestic Press, Philadelphia, was awarded a Certificate of Merit by the Government Printing Office of Washington, D. C. The citation of Public Printer A. E. Giegengack stated that the award was for participating in two outstanding printing programs, the Technical Data Manual program for the Navy's Bureau of Aeronautics, and the Technical Notes and Orders for the same bureau.

SURVEYS GREETING CARD DEMAND

Higher-priced greeting cards are increasing in popularity, so a survey made by Gartner & Bender stated in a report to its dealers. The firm operates a large printing establishment in Chicago, using both the offset and letterpress process.

"The poll we took of greeting card dealers throughout the country has indicated that the public is definitely interested in higher-priced greeting cards," reads part of the report. "While the five-cent card still occupies the position of greatest importance in the variety stores, the ten-cent card is a close runner-up. And in some instances—mostly birthday, Christmas, Valentine Day, and Mother's Day—the twenty-five cent card has a very large following."

The increased use of the greeting card as a means of communication is attributed to the "scientific research into basic customer preferences," by foresighted greeting card publishers.

ADDS TO LABORATORY FACILITIES

Construction of buildings to provide 60,000 square feet of floor space to house added facilities for technical laboratories and 160 scientists and other research personnel has been announced by Kimberly-Clark Corporation, Neeah, Wisconsin. When completed, the new facilities will include research laboratories, pilot plants, offices, conference rooms, a library, and lobby exhibits featuring the company's technical work.

The company now has eight control laboratories at operating paper mills in various locations, and also conducts research laboratories in three locations. H. A. Rothchild, technical director of the company, has charge of the expansion plans.

Cola G. Parker, president of the company, in commenting on the construction program, said that the company, which was organized in 1872, has grown to its present proportions, employing 6,000 persons, because of its consistent pioneering in production of new papers and development of new processes.

"We feel that accelerated continuance of this policy is the best insurance toward creating additional employment on a permanent basis," said Mr. Parker. "By providing for more industrial research we are stressing its importance in the development of new products and processes."

HOE REPORTS PROFITS

Net profits of \$586,991 after all the charges, including Federal income and other taxes amounting to \$3,209,000, has been reported for the fiscal year ended September 30, by R. Hoe and Company of New York City. Provision was made for a renegotiation by setting aside \$410,000, and a reserve for contingencies of \$250,000.

Net sales for the year amounted to \$21,370,589 as compared with \$16,509,360 for the preceding year, an increase of 29.4 per cent. Current assets were reported as amounting to \$5,148,790, and current liabilities, \$2,619,262.

Governmental price regulations, a reduction of volume by reason of elimination of war orders, and need for building up production before billings can be made in peacetime operations, are factors being taken into consideration by the management in planning for the current year, so President Harold G. Outright reported to stockholders.

EXPANDS INK-MAKING FACILITIES

Purchase of land and buildings making up a block on Avalon boulevard in Los Angeles, California, by the Howard Flint Ink Company adds still another manufacturing unit to the facilities of the company which has other branches in Detroit (the original plant, established in 1920), Chicago, Houston, New Orleans, Denver, Cleveland, Atlanta, and Indianapolis.

The new branch factory contains 30,000 square feet of floor space and has been equipped with modern machines to manufacture all types of inks for the graphic arts. Leonard V. Stevens, a veteran of the Los Angeles ink business, is in charge of the new factory.

TOOF COMPANY ELECTS OFFICERS

S. C. Toof & Company, of Memphis, Tennessee, has announced the retirement of St. Elmo Newton from the presidency of the company, and his election as chairman of the board. Mr. Newton, who celebrated his seventy-sixth birthday on January 20, has served as president of the company since 1923.

Toof Brown, who is a grandson of the founder of the company, was elected president to succeed Mr. Newton. Mr. Brown started with the company in 1914, after graduating from the University of Virginia, and has held the position of vice-president for the past twenty-three years.

Other officers reflected are R. Bates Brown, St. Elmo Newton, Jr., and R. Rel Hughes, vice-presidents; W. E. Wilson, treasurer; J. O. Bratten, secretary; and George Lee Newton, manager of production.

S. C. Toof & Company boasts a record of 81 years of unbroken service, being established in 1864, and having served through four wars. The company is one of the largest manufacturing printing and office supply houses in the south.

MAKES NEW CONNECTION

F. H. Branham, named recently as secretary-treasurer and general manager of the Southern Paper Company, Knoxville, Tennessee, was formerly the executive secretary of the Chattanooga Printers Club. From time to time he has written articles which appeared in *THE INLAND PRINTER*.

Mr. Branham said the company has under construction a large warehouse and a modern office building in West Knoxville. The Southern Paper Company was founded ten years ago by its president, W. S. Cowherd.

OPEN VANDERCOOK SALES OFFICE

As part of an expansion program during 1946, Vandercook and Sons, manufacturers of proof presses, with their factory and main offices in Chicago, have opened a downtown sales office and display room in the Transportation Building. The location, considered the heart of Chicago's printerdom, is in an office building which is headquarters for many supply houses and various organizations associated with the graphic arts industry.

The new sales room fronts on Dearborn street and has another entrance from the lobby of the building. Walls are decorated with large photos depicting scenes in the Vandercook factory, one of the largest pictures being that of the 400-foot assembly line where proof presses for civilian uses have replaced products for the armed forces made during the war. The floor area of the

sales office is of sufficiently large size to permit the operation of a number of presses after production has caught up with the factory's backlog. Fluorescent lighting, modern furnishings and color scheme add to the attractiveness of the new sales headquarters.

In a statement, E. O. Vandercook, general manager of the firm, said that it had been the desire of the firm to establish a downtown office for some time, but that the war delayed execution of plans. He said that it will be convenient for many visitors to Chicago to visit the downtown sales office and display room rather than travel to the factory, six miles west and almost two miles north of the downtown location.

Louis Larson, a veteran on the Vandercook sales staff, has been placed in charge of the new headquarters with Roy Sandvik as his assistant.

HONOLULU NEWSPAPER TO BUILD

Plans are being made for a new plant for the Honolulu *Star-Bulletin*. Joseph R. Farrington is president of the newspaper publishing company. Architect-engineers have been engaged.

QUESTIONS

It's a Quiz

Answers to the following list of questions have appeared in the pages of *THE INLAND PRINTER* and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 87 of this issue?

1. Ideas in dummies prepared by the printer remain his property, and prospective customers who use them may be required to pay for this service. True or false?
2. Infra-red sheet driers are commonly used at the present time. What other practical use has been found for infra-red rays?
3. Picking, or the appearance of white spots in solids on coated stock used in letterpress printing, is said to be cured by proper makeready. Why?
4. The recent OPA hike in newsprint prices will boost the total price to customers to an annual total of
a. \$10,500,000 c. \$19,500,000
b. \$15,500,000 d. \$29,500,000
5. A survey of failures in the graphic arts discloses three basic reasons—what are they?
6. Plastic matrices and plastic plates are one and the same thing. True or false?
7. What are the most common causes for stretch in paper on a cylinder press?
8. What is expected in the new offset papers now that the war is over?
9. Hand stripping for layout in offset requires the use of center marks for positioning, regardless of the shape of the unit. True or false?

By R. Randolph Karch

LOWER POSTAL RATES PROPOSED

Two-cent postage will be restored to first class mail delivered in the post office limits in which it originates if the United States Senate votes favorably on a bill, H.R. 2647, which passed the House of Representatives in December.

Another bill, H.R. 4734, being considered by Congress, advocated by Postmaster General Robert E. Hannegan, provides for the reduction of air mail rates from 8 to 5 cents an ounce. Air mail postal cards at 3 cents each, provided for in H.R. 4735, was introduced in the House by Congressman Hagen and was sent for consideration to the committee on post roads and post offices. The National Council on Business Mail, with headquarters in Chicago, has endorsed these bills and is working for their passage.

MONOMELT INCREASES FACILITIES

John W. Thompson, president of the Monomelt Company, producing equipment for the printing industry, has announced that the manufacturing facilities of General Mills, Minneapolis, will be utilized in future operations. An exclusive agreement with the mechanical division of General Mills calls for new products designed by Monomelt Company, including units for making plastic-mold electrotypes, improved routers for cylinder plates, heavy duty precision shavers, and similar items.

Mr. Thompson explained that the alliance of the two companies had been necessitated by the expanded research and manufacturing requirements "to assure earlier production of newly-developed graphic arts equipment." He said that many printers are planning to modernize their plants as a means of increasing production capacity and that his company wants to make deliveries with as little delay as possible.

One of the new products of the Monomelt Company is a heavy duty rotary shaver used for shaving plates, electrotypes, and similar items ranging from zinc thickness to type-high.

MARVELLUM ENLARGES PROGRAM

Robert H. Mosher has been placed in charge of the new research and development program of the Marvellum Company, manufacturer of papers at Holyoke, Massachusetts, so Francis C. Heywood, its president, announced. The technical department of the company has been enlarged to provide for improved analytical and physical testing facilities.

Mr. Mosher was formerly connected with the research and development department of the plastics division of the Monsanto Chemical Company, and is a graduate of Massachusetts State College, and Institute of Paper Chemistry.

TYPE FOUNDRY STAFF REORGANIZED

The Missouri-Central Type Foundry, Wichita, Kansas, has announced the addition of R. B. Sharpe to its organization. Mr. Sharpe, who for the past eight years has been treasurer of the Santa Fe Trail Transportation Company, takes the place of Ross W. Thomas as the secretary of the company. Mr. Thomas moving up to the position of manager.

J. J. Witt, president of the company, who also has served as business manager, will hereafter devote his attention wholly to the development of items in the graphic arts line. He established the Missouri-Central Type Foundry in 1909.

PLANS INVESTMENT OF \$7,000,000

Plans for a large building, four stories and basement, 178 by 378 feet, containing 336,000 square feet of floor space covering the block from Madison to Monroe Streets, and Market Street to Chicago River, costing, with equipment, \$7,000,000 to \$8,000,000, have been announced by Marshall Field as the new home of the Chicago Sun. The building will be completed by July, 1947. Since the newspaper was started four years ago it has been printed on the equipment of the Chicago Daily News.

Equipment included in plans are 32 units of Goss presses, also batteries of Mergenthaler, Intertype, Monotype, and Ludlow typesetting machines, Vandercook proof presses, and all necessary accessories.

The initial press equipment will print 216,000 40-page newspapers per hour, and platforms will be built for 40 other press units.

MACKAY REELECTED PRESIDENT

Joseph T. Mackey was reelected president of the Mergenthaler Linotype Company at the recent meeting of the board of directors. Other officers reelected were Harry L. Gage, vice-president in charge of sales; George W. Allison, vice-president and general works manager; C. H. Griffith, vice-president in charge of typographic development; Arthur J. Mackey, the vice-president in charge of the order division; Reginald W. Orcutt, vice-president for overseas; Eugene B. Mirovitch, vice-president for Latin America; George A. Schwaninger, treasurer; Charles F. Lucek, controller; John W. Reid, assistant secretary and treasurer; William H. Moore, assistant secretary and treasurer.

William J. Flather, Jr., who has been a Linotype director for many years, was elected vice-president, and Martin M. Reed, the former legal consultant, was elected secretary.

Members of the board of directors in addition to President Mackey and Vice-President Flather, are Ogden M. Reid, Frederic D. McKenney, Roy C. Gasser, George Hewitt Myers, Victor E. Walker, John R. Fell, and Burnett Walker.

THREE UNIONS WIN INCREASE

The Printers League Section of the New York Employing Printers Association has signed new contracts granting a basic increase of \$4.00 a week, shorter hours, extension of vacation credits to two weeks, and pay for four holidays to three unions: Press Assistants Union No. 23; Paper Cutters' and Bookbinders' Union No. 119; and Paper Handlers' and Sheet Straighteners' Union No. 1.

The basic weekly rate for job press assistants is now \$41, for cylinder assistants \$53.50, with a percentage of the \$4.00 increase granted to apprentices. The rate for paper cutters and bookbinders ranges from \$54.74 to \$59.46, according to the type of machine being operated, with \$48.38 for the assistant operators, and from \$22 to \$27 for various categories of beginners and semi-skilled. For paper handlers and sheet straighteners the weekly rate ranges from \$44.80 to \$48.55.

As in the case of a contract recently signed with the typographical union, hours are reduced from 40 to 37½, and to 36½ after six months. The contracts are effective for one year beginning January 1, 1946, with increases retroactive to October 1, 1945.



★ **Lieutenant Colonel Fletcher Newell**, who was in charge of buying printing and lithography at Wright Field at Dayton, Ohio, has become the vice-president and treasurer of Certified Printing Ink Company, Chicago. He had been in the printing business before World War I, in which he enlisted and became an officer. In the recent war he was commissioned a captain in 1942 and later was advanced to his higher rank of lieutenant colonel.

As chief of the printing branch of the Army Air Forces, Colonel Newell consolidated two printing plants at Wright and Patterson air fields and was responsible for producing the 7,000 different training manuals and other technical books which were printed by both the letterpress and lithographic processes.

More recently he has been doing pioneer work in the rehabilitation of printing craftsmen veterans of World War II, in which the Air Technical Service Command Printing Branch served as a laboratory. ★ **George Welp**, the director of sales promotion, advertising, and publicity of Interchemical Corporation, New York City, has welcomed four members of his staff who have returned from war activities to their civilian duties.

Lieutenant David Donovan, the assistant advertising manager, has been assigned to the advertising and sales promotion of the International Printing Ink and the other divisions of the corporation. Miss **Doris Massam**, who was a sergeant in the Women Army Corps, has resumed her position as Mr. Donovan's secretary.

Lieutenant James D. Doyle and **Sergeant Larry Luther** returned to former activities in production and the traffic control in George Welp's department with added duties and responsibilities necessitated by the expanded markets and the newly acquired divisions of Interchemical Corporation.

★ **Milprint, Incorporated**, specializing in cellophane printing, with its main plant in Milwaukee and with branch houses in various cities, has welcomed back into its service four men who had been in the armed forces. **Don Faulkner** and **Lew Rosen** have returned to the New York City office, **John Sevic** is again at the Chicago office, and **Frank Towle** will return to Boston.

RESUME CIVILIAN DELIVERIES

Manufacturers whose products are handled by the American Type Founders Sales Corporation are beginning to make deliveries of supplies for printers, so E. G. Williams, president of the company, has announced.

Plants of the American Type Founders at Elizabeth, New Jersey, and Mount Vernon, New York, have swung into their reconversion programs, and the first C-Kelly presses and also Big Chief sheet-fed offset presses will be delivered shortly to holders of the ATF civilian priority delivery certificates in the order of their preference. Factory production schedules call for delivery of other models of letterpress and offset lines by early spring, Mr. Williams announced. Deliveries will be stepped up thereafter and peak deliveries will be reached by autumn.

"Deliveries by our suppliers have also started in many lines," said Mr. Williams. "Composing room equipment, proof presses, cutters, drills, cameras, platemaking equipment, and the other items which we handle will be stepped up throughout 1946 until the present backlog of orders is filled. Then it is expected that ATF will introduce some other new products of practical value to printers during the year.

"Every attention is being given to the development of new products and processes by our staff of specially trained research engineers, and these will be made available as fast as practicable."

TO BUILD NEW PLANT

Ground has been purchased by the Mendle Printing Company, St. Louis, Missouri, for a new \$500,000 assembly line printing and lithographing plant. The company will handle its own construction program. According to **Maurice E. Mendle**, president of the company, contracts have already been signed for machinery to go into the plant, which will inaugurate an entirely new idea in mass production of printed and lithographed products.

Plans for the plant have been arranged with a view to securing utmost efficiency, all of the materials being unloaded from railway cars at one end of the building, and moving on mechanical conveyors in a direct line from one process to another until the finished product is loaded on cars at the other end of the building.

With **Maurice E. Mendle** as president, the other officers of the company are **Milton C. Mendle**, now a lieutenant-commander in the United States Navy, vice-president and secretary; **E. M. Mathis**, vice-president; **Henry A. Steiner**, vice-president and treasurer; **Thomas Britt**, general manager.

PRINTING MACHINERY INCREASE

The long-awaited announcement of OPA policy on the pricing of the first postwar printing machinery came January 9 when that agency granted the manufacturers of printing machinery and equipment a 12 per cent increase to compensate them for higher labor and material costs since 1941.

Dealers may pass on to printers the dollar-and-cents amounts by which the costs of products they buy from manufacturers are increased. Manufacturers may distribute the increase between their direct sales to printers and their sales to dealers and agents so that resellers' prices will be the same as manufacturer's list prices for direct sales.

ADOPTS SHOP COLOR SCHEME

Seemann and Peters, Incorporated, operating a printing and advertising business in Saginaw, Michigan, has adopted a color scheme in its factory "with the decorative emphasis placed upon the functional utility rather than mere ornamentation."

Pastel greens and peach shades were used on the walls; darker green was used for job ticket racks, filing cabinets, work benches, camera, stripping equipment, and machine frames; beige was used for all moving parts of machinery, such as levers and moving platforms of machines; yellow was used for danger parts, such as blades on paper cutters and cutting heads on drills, while red marks electric switches.

Benefits resulting from the adoption of the new color scheme, so the management avers, include less eyestrain and fatigue for employees, as well as more cheerful working surroundings.

BUYS ANOTHER PAPER MILL

Time, Incorporated, has acquired its third paper mill, that of the Hennepin Paper Company at Little Falls, Minnesota, located on the Mississippi River about 100 miles from Minneapolis. The other mills recently acquired by Time are Bryant Paper Company, at Kalamazoo, Michigan, and the Maine Seaboard Paper Company, at Bucksport, Maine. The newly acquired mill will be operated by St. Regis Paper Company, New York City, which also operates the Maine plant for Time.

Assurance of an increased supply of paper for its purposes is the reason for

With press facilities inadequate for all of the expansion plans of the publishers, speedier printing processes are now being experimented with by the publishers and its printers, principally the R. R. Donnelley & Sons Company.

C. T. HARRIS DECORATED

Colonel Carroll T. Harris, who in time of peace has been prominent as president of Mackenzie & Harris, typographers, of San Francisco, was decorated with the Legion of Merit Award on January 9. The award was made by General Brehon Somervell, the former Chief of the Army Service Forces, and was presented by Major General Homer M. Groninger, Commander of the San Francisco Port of Embarkation.

The citation accompanying the award stated that Colonel Harris, in 1943 and 1944, headed a "successful counter-intelligence campaign in the San Francisco area, where any espionage and subversive activities could have seriously hindered the war effort." It also stated that, as director of Port Public Relations, Colonel Harris had "contributed immeasurably toward a better understanding by the public of the functions and accomplishments of the San Francisco Port of Embarkation."

Colonel Harris has been active with Mackenzie & Harris since 1924. Prior to that time he had been associated with the Lanston Monotype Machine Company, Philadelphia, for thirteen years. He is a veteran of World War I, having served in France for twenty months with the Combat Engineers, attaining the rank of second lieutenant.

CELEBRATES EIGHTIETH BIRTHDAY

January 7 was the eightieth birthday anniversary of J. Edgar Lee, president of the Challenge Machinery Company, Grand Haven, Michigan, and a large gathering of his associates and employees of the company combined to make it truly a memorable occasion by



J. EDGAR LEE

joining in a dinner and entertainment at the Hotel Schuler in Grand Haven.

A gold pen and pencil set was presented to Mr. Lee as a token of appreciation and respect by the employees, who expressed their warmest wishes for his continued success, for health and happiness, and for many more happy birthdays.

In expressing his thanks for the gifts and the good wishes, Mr. Lee reminisced somewhat, saying that the business was started in Chicago by his father in September, 1870, when he, himself, was but four years old. The company was then known as Schniedewend and Lee. It was burned out in the Chicago fire, but started up again within two weeks. The company name was changed in 1893, becoming the Challenge Machinery Company, and in 1903 it was moved to Grand Haven.

Mr. Lee expressed particular pleasure in the fact that of the employees who moved from Chicago to Grand Haven with the company in 1903, three of them were able to be present and join in the celebration. These were August Ellen-gren, who started with the company in 1895; John Falk who started in 1902; and Frank Rinn, who started in 1899.

The employees joined with Mr. Lee in a hearty welcome and applause to those men who had returned after military service, and to the veterans who had been employed by the company since their discharge from service. O. T. Gylleck called attention to the fact that the company's service flag had forty-eight stars, five of them gold. Of twenty-seven who have returned, sixteen are back with the firm, and seven others are expected back soon. Sixteen of the employees are still in the service. Additional veterans, twenty-two in number, Mr. Gylleck stated, have been employed at the plant since receiving their discharge from the service.



Major General H. M. Groninger presents Legion of Merit Award to Colonel C. T. Harris, San Francisco

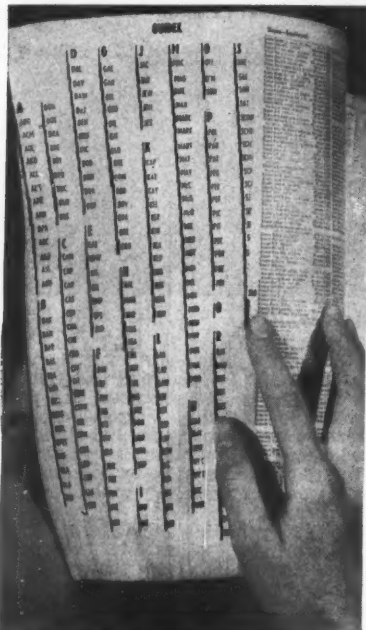
the acquisition of the paper mills by Time, Incorporated. Its several publications are guaranteeing additional circulations to advertisers. *Life* states that, effective April 1, it will guarantee a circulation of 4,500,000, which will be upped to 5,200,000 by October 7. *Time* guarantees a circulation of 1,300,000, effective March 4.

Since he was ordered to active duty in July, 1941, Colonel Harris has been on leave of absence from the business. He first served on the West Coast staff of the War Department's Military Intelligence Division, later as director of the Intelligence, Security and Technical Information Division at the San Francisco Port of Embarkation.

What's New

IN THE GRAPHIC ARTS?

● A NEW VISIBLE index system for books, in which the index symbols are imprinted on the fore edge of the bulked pages of a book, is announced by the Guidex Company, New York City.



VISIBLE INDEX SYSTEM

Called "Guidex" or the "International Edge Index System," the basic feature of the method consists of printing a complete, detailed index on the extended fore edge of the book by means of a specially constructed printing press. When the fore edge is spread in the press, the considerably increased printing surface provides space to print either a large number of indexing symbols, or complete words or subjects. On dictionaries of 500 pages, for instance, 200 to 300 symbols can be imprinted, or one for every other page.

In use, when the book is bent from left to right, as one normally does when consulting a directory or dictionary, a black line marker printed opposite each symbol becomes visible simultaneously with the fully legible symbol or word imprinted on the fore edge, thus acting as a guide to the exact spot where the thumb or fingernail should be placed to find the desired page or subject.

The system is adaptable for the indexing of classified directories, dictionaries, encyclopedias, handbooks, Bibles, manuals, and reference books. By means of a special cross-index, books and catalogs that are not in alphabetical order

can be efficiently indexed with a large number of symbols or whole words.

Guidex has been perfected over a period of years by an engineer, H. E. Oppenheimer, who holds several United States and foreign patents on both the system and the manufacturing method. The special press, when available, will be a regular part of the bookbinder's manufacturing equipment. Guidex will be licensed on a royalty basis either to the publisher using the system or to the book manufacturer or binder who does the imprinting. The special patented printing press is expected to be in production in 1946.

AN INCANDESCENT daylight lamp has been designed by the Sylvania Electric Products, for use in printing plants and other places where sharp color definition is required. It is said to approximate daylight in its effect upon color because of the special blue, inside-frosted bulb. Lamps are supplied in sizes from 60 to 500 watts. Because their light output is approximately 35 per cent less than clear bulbs, it is recommended that daylight lamps of higher than standard wattages be used.

A MULTI-SCALE Monocular 2½ inches high, with a diameter of 2¼ inches, developed by the Ray Control Company, Pasadena, California, makes it possible to measure and compare small objects. It is adjustable and is described as "a highly corrected six-power optical system with six selectable scales, all incorporated in the instrument." Its use is valuable in examination and inspection of finishes, textures, and surfaces.

CONTROLLED HUMIDIFICATION of atmosphere in industrial spaces up to 640,000 cubic feet of enclosure is possible by use of "New Cluster-type Humidifier," with a capacity range from approximately 240 to 1,820 gallons for a 24-hour period. These humidifiers operate on pressures ranging from one to twenty pounds and are produced by Techtmann Industries.

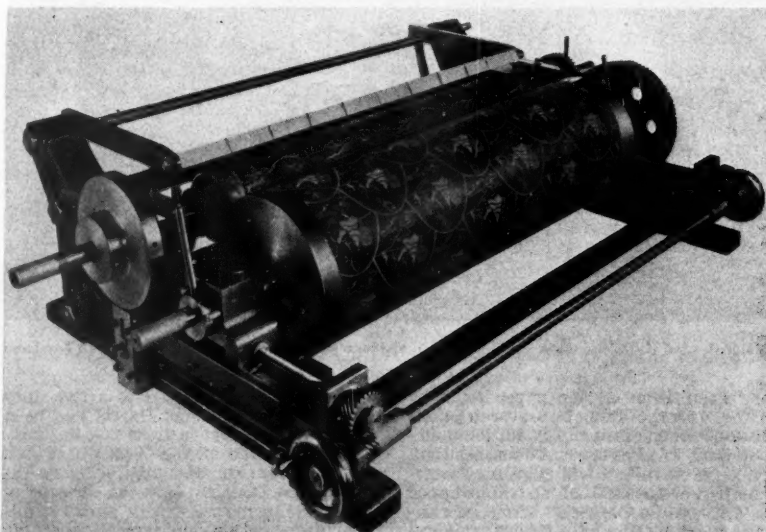
THE SIGMUND ULLMAN COMPANY, division of General Printing Ink Corporation, recently announced a new halftone black ink identified by its trade name, "Valor Black." In order to show its fine printing qualities, the company issued a folder, 9 by 12 inches in size, with french fold eliminated in conformity with paper conservation rules, and with a halftone printed thereon reproducing an illustration of the company's bulletin board listing names of employees who are or have been serving in the armed services.

Copies of the folder may be obtained from the company.

A NEW RUBBER plate mounting and proving machine, a multi-plate mounting and multi-color proving machine, is being made available by the Mosstype Corporation, affiliated with the Theodore Moss Company, of Brooklyn, New York. The machine contains an adjustable impression cylinder which is geared to the removable plate cylinder and shaft assemblies from any type of anil-in press.

Single or multiple plates to be mounted are located on plate cylinders by a dividing head, which provides for exact circumferential spacing, and a straight line horizontal marker that provides for equally exact alignment of plates across the cylinder. Plate cylinders are then ready for proving singly or progressively on impression cylinder. After impression cylinder is set for first color, the use of throw-offs to disengage cylinders between colors avoids disturbing the setting for progressive proofs. When cylinders are prepared on this machine they are ready for press operation.

Designed by engineers of Mosstype Corporation, this machine has been in use in their own plant for many years, it is stated, and is responsible for the high degree of accuracy in mounting



A new multi-plate mounting and multi-color proving machine for rubber plates and design rollers

and registration of the Mosstype rubber plates and design rollers. Various types and sizes of machines are available to accommodate cylinders and shafts of all diameters and lengths, and both bench and cabinet models are now in the process of construction.

AN ELECTRONIC paper jogger, consisting of a base which houses the electronic unit, and a sturdy wood table top jogging deck which vibrates in accordance with an automatic device set by the operator to regulate degree of vibration, has been announced by Ameri-



ELECTRONIC PAPER JOGGER

can Type Founders. Any stock from an onionskin paper to heavy board is merely held on the table in a vertical position, the electric switch is turned on, and the paper stock is aligned without the operator's bouncing it or patting its edges. The jogger measures 14 by 20 inches with an over-all height of 8½ inches, and has a weight of 95 pounds.

PAPER FED from rolls into presses at high speed in newspaper and magazine printing plants is automatically controlled by new devices using pneumatic pressure to achieve "tension without friction," according to an announcement by Wood Newspaper Machinery Company, Plainfield, New Jersey. It is called the "Running Belt Tension" and consists of a set of parallel continuous belts, which, driven by the press and running with the roll, maintain a uniform web tension regardless of variations in press speed, size and position of the roll, or other changing factors. Details may be had from the company.

AN AUTOMATIC EXPOSURE control for use in photo-process operations connected with rotogravure, commercial photography, photoengraving, and the printing of sensitized paper, has been announced by the Electric Eye Equipment Company, which is producing the apparatus under the trade name of "Hurletron."

The device notes fluctuations in light intensity and automatically compensates for the proper exposure in accordance with the setting on a meter for "accumulated exposure." Thus dependence upon the time factor and presumed intensity of light are eliminated, whether the light flows from a carbon arc light or a fluorescent bulb. Both these light sources fluctuate, so this the manufacturer avers.

The indicating unit of the device must be so situated to be in the same plane as the paper being exposed; but the control unit may be placed wherever most convenient. Following the initial adjustment, printings are timed by setting the dial on the control unit to a reading which corresponds to the density of the negative being used. When proper exposure has been accumulated as indicated by the dial setting, the control turns off the light.

BENJAMIN C. STEARNS

Benjamin C. Stearns, vice-president and director of the *Honolulu Star-Bulletin* Honolulu, Hawaii, died suddenly on October 12, 1945, while in San Francisco on a business trip. He collapsed while in the offices of the California Ink Company, and died while being rushed to the emergency hospital. The body was cremated in San Francisco, and funeral services were held in Honolulu.

Mr. Stearns was born in Kansas, his family later moving to Greeley, Colorado, where he received his education. Entering the printing and newspaper field he worked in various Colorado plants, making a thorough study of printing production and becoming an expert in newspaper production as well as in commercial printing. He went to Honolulu in 1906 and became associated with the *Evening Bulletin*, owned and edited by the late Wallace Farrington.

In 1909 Mr. Stearns returned to the United States and for three years was employed in printing and newspaper plants in the west and northwest, continuing his study and investigation of newspaper production methods. He returned to Hawaii in 1912, resuming his association with the *Evening Bulletin*, which shortly after was consolidated with the *Hawaiian Star*, becoming the *Honolulu Star-Bulletin*.

Mr. Stearns was appointed superintendent of the mechanical department of the newspaper in 1919. In this position he planned and carried out many improvements, and also added commercial printing, engraving, bookbinding and other departments.

In addition to his duties with the *Star-Bulletin*, Mr. Stearns was also a

director of the *Hilo Tribune-Herald*, a director of the Honolulu Finance and Thrift Company, a member of the Commercial Club of Honolulu, and an active member of the Honolulu Club of Printing House Craftsmen.

HISTORY REPEATS ITSELF

After the close of World War I—on May 15, 1920, to be exact—a letter was sent by the Miehle Printing Press & Manufacturing Company to its sales force which read as follows:

"There are many conditions existing at this time which tend to make manufacturing very difficult. The principal ones are the congestion of the railroads, the general shortage of materials, labor troubles in the plants of some of our principal suppliers, and the consequent delays in the procurement of material. We are unable to obtain from our suppliers definite promises of shipping dates, and in many cases they will not quote definite prices. Obviously these conditions make it impracticable for us to name shipping dates on presses, with any degree of accuracy, or to estimate manufacturing costs on presses to be built seven or eight months from now."

The foregoing letter was quoted in another letter sent out by the company under date of January 3, 1946. This second letter continued:

"Conditions today are very similar to those outlined in the above letter—history repeating itself. It is still too early for us to name the shipping dates on presses, with any degree of accuracy, or to estimate the manufacturing costs on printing presses to be built seven or eight months from now."

"However, we are optimistic enough to feel sure that it will not be long before the major portion of our troubles are behind us and we can expect a steadily increasing production of printing presses in our plant. We sincerely appreciate the patience displayed by all our printer friends, and as soon as humanly possible we will advise you as to delivery dates and prices on the machines which you have kindly indicated an interest in purchasing when they become available."

"There is little or no purpose in our sales force bothering you now with a call to give you information which can be transmitted by letter. However, if you have any particular problem which would require a conference with a sales representative, he would be glad to call and discuss the matter with you."

ISSUES FORM DESIGNING KIT

As an aid to printers in planning business forms and assisting their customers in designing such forms for the utmost effectiveness, Hammermill Paper Company has prepared and is distributing to printers a helpful "Form Designing Kit." Included in the kit is a booklet entitled "How to Design a Business Form," which contains suggestions for the study and the improvement of printed forms, also on the use of color, standard form sizes, *et cetera*. In addition, the kit contains a supply of both pica and elite typewriter-spaced form layout sheets, a pocket-size plastic layout rule, and a supply of check lists which simplify checking any form, new or old, to determine whether it fully meets the requirements for which it is designed.

Copies of the kit may be secured without charge by sending request on your business letterhead to Hammermill Paper Company, Erie, Pennsylvania.

ANSWERS

It's a Quiz

Here are the answers to the quiz on page 83. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1. True. The new printing trades customs of Printing Industry of America provide for this in Article 3.
2. A burn-in oven used by photoengravers to take the place of the old gas stove.
3. Because too much ink is carried when faulty makeready is used, and this increases tackiness which causes the picking.
4. c—\$19,500,000.
5. Poor management, lack of cost knowledge, and inadequate working capital.
6. False. Plastic plates are synthetic resins. "Plastic" mats mean only that the mat has a pliable coating.
7. When stock absorbs moisture and is subjected to pressure.
8. Greatest change will be in coated offset papers in a wider range.
9. True. It has become almost a universal practice.

By R. Randolph Karch

CARNEGIE PRINTING ENDOWMENT

The need of thoroughly trained young men qualified to fill positions of an executive nature in printing plant management, production planning and supervision, market analysis, *et cetera*, has long been recognized as a vital factor in the printing field. Pioneering work along these lines was done by the Department of Printing at Carnegie Institute of Technology after its establishment in 1913. With the further development of that department, and the coöperation, financial as well as other-

educational effort is of the greatest importance to the industry." Also, the New York Employing Printers Association and the Graphic Arts Association of Illinois have recently endorsed the endowment movement.

The endowment fund goal is \$500,000. It is hoped to raise this fund by July 1, 1946, as the Carnegie Corporation of New York has agreed to add \$2.00 for each \$1.00 subscribed by that time. Approximately \$300,000 had been subscribed up to January 1, 1946, leaving about \$200,000 remaining to be raised.



Lawson Company officials in foundry watching pouring of the first castings for new paper cutter

wise, extended by the industry, enormous impetus was given the movement.

Now, after passing through the depression and war years, the Institute is planning further development of its program of education for printing.

Present facilities include laboratories for typography, machine composition, presswork, photolithography, and a design studio, these containing equipment valued at around \$350,000. Technical instruction includes design, typography, production processes, methods analysis, cost analysis, estimating, marketing, and plant management. Courses offered include a four-year professional degree course for properly prepared high school graduates; a two-year professional degree course for college graduates; and evening craftsmanship courses.

Among proposed further activities are the preparation and publication of instructional material, both text books and reference books, also research on problems relating to printing management, such as cost analysis, product pricing, production standards and control, management procedures, market analysis, and personnel relations. These latter problems, the Institute realizes, can be solved to best advantage only by coöperatively sponsored investigation and research.

To further this work and achieve the greatest possible advantage for the industry, the Department of Printing is seeking additional endowment funds from groups, firms, and individuals in the industry. This endowment movement has already been highly endorsed by graphic arts groups throughout the country. It recently received additional endorsement from the Printing Industry of America, the executive committee of which went on record as saying "this

Individuals or groups desiring further information, or to have a part in completing the endowment fund by making subscriptions, should write Glen U. Cleeton, Printing Endowment Fund, Carnegie Institute of Technology, Pittsburgh 13, Pennsylvania.

START WORK ON NEW CUTTER

Production operations on the new paper cutter of the E. P. Lawson Company, New York City, have begun, and delivery of cutters will be made early in 1946, so the company announced. The pouring of the first castings for the Lawson cutters was an event which attracted officials of the company to the foundry.

Ideas incorporated in the newly designed cutter are the result of many years' experience by members of the organization in sales, service, and manufacturing procedures. Fred Seybold, chief engineer, has developed safety factors, improved clamping and shear angles, and streamlining of the cutter.

ACQUIRE BUILDING IN CHICAGO

More adequate office space, with show room and warehouse facilities, will be provided the Chicago branch of William A. Force Company, manufacturers of typographs and numbering heads for the printing trade, through the purchase of the building at the corner of West Chicago Avenue and North Sacramento Boulevard.

"The acquisition of this building," said William A. Force III, president of the company, the headquarters of which are in Brooklyn, New York, "will place our company in a far better position to serve adequately the needs of printers in the midwest states."

P.I.A. DIRECTORS TO MEET

Organizational operations of Printing Industry of America, representing commercial printers of the United States, will be reviewed at a meeting of the board of directors to be held at Homestead, Hot Springs, Virginia, March 14 and 15.

It is expected that by that time reports will have been received on several activities promoted by the PIA. One is the industry's national program to recruit war veterans for the skilled trades and management positions in the industry.

Another is a report concerning the movement on the part of the United States Army and Navy and other agencies to operate numerous printing plants in various parts of the country, instead of having work done by and through the Government Printing Office. An investigation is being made by the joint congressional committee in charge of the operations of the GPO. Senator Hayden, Arizona, chairman of that committee, was quoted in newspapers as saying that precautions had been taken not to expand operations of the GPO during the war, and that the committee is "prepared to move as vigorously as necessary in the present situation to prevent government competition with private industry." The PIA told Senator Hayden that the Reconstruction Finance Corporation was reported to be planning to finance the building of several offset printing plants for several different agencies of the Government.

Other items to be checked by the PIA include the progress of the membership drive. One report will be that Cincinnati printers, through their Graphic Arts Association, have joined the PIA, and that other city groups are planning to join.

At a two-day session of the executive committee held in Washington in December, James R. Brackett, the general manager, reported that fifty-seven new members had joined the association since the Pittsburgh meeting; also that the affiliated labor sections were functioning. Among the actions taken at that meeting were:

Authorized expansion of the publications program to include the issuance of a news letter to members and a graphic arts review consisting of a monthly digest of technical literature in the printing field; launching of a nation-wide membership drive; planning a campaign to aid local groups in recruiting GI veterans as apprentices in skilled positions in the shops and in the "white collar" classifications; authorizing the staff to move vigorously against the proposed expansion of printing plants by governmental agencies and urge that war printing plants now operating be liquidated.

Re-study of UTA management courses was authorized to determine how they can be simplified and used by printers under the changed economic conditions. Also authorized was publication and sale to the industry of ratio studies; and a plan approved to distribute copies of printing trade practices as outlined at recent annual meeting. The proposed endowment fund of the printing department of the Carnegie Institute of Technology was endorsed.

President James F. Newcomb named members of four committees, with the chairmen as follows: finance, Richard Chamberlain; education, Emil Mueller; business management, Donald Boyd; membership, Ralph Thomas.



With Management Bond you often make two profits. The first, when you deliver the original job . . . on time . . . good looking . . . priced right. The second, when your satisfied customer reorders.

Management Bond, the water-marked Hammermill product, is uniform—a fast, dependable performer in your shop. And it is a sturdy paper—an efficient worker in your customer's business.

Management Bond is available in white or colors, in standard weights and sizes, through Hammermill Agents all over the country. Hammermill Paper Company, Erie Pa.





Courtesy of Linotype

FEDERATED Process Type Metals *Cast Smoothly*

Federated *Process* Type Metals are clean, possess excellent fluidity and will produce slugs and type of solid body and sharp face.

Clogging of type casting machinery is caused by dross. Less dross means less build up. The Federated patented process assures a low drossing type metal essential to trouble-free operation. Dross accumulation in the shop will be at a minimum.

Clean metal, both original and replacement stock, will permit a greater latitude in operating conditions, longer metal life and lower cost.

Our metal and service are at your command.

FEDERATED PROCESS TYPE METALS

- LINOTYPE
- MONOTYPE
- STEREOTYPE
- INTERTYPE
- ELECTROTYPE
- COMBINATION
- SPECIAL ALLOYS
- COPPER ANODES
- MOR-TIN-METAL
(an adjusting alloy)
- SAVEMET
(a compound for
recovering metal
from dross)

• Available in bars, ingots, pigs or in standard feeder form. Prompt delivery. Dross drums furnished free of charge. F.O.B. refineries.

• The methods used in the manufacture of Federated process type metals are protected by U. S. Government patents.

FMD

Federated

METALS DIVISION

AMERICAN SMELTING and REFINING COMPANY

120 BROADWAY, NEW YORK (3) N. Y.

Nation-wide service with offices in principal cities



Right quality of **FALPACO**... shows up to a great advantage in the finished job

FALPACO Coated Blanks are specially designed and manufactured to obtain the finest results just where your customers look for them—in the *finished job*.

"How does it look?" "How is it going to stand up?" These are vital questions. FALULAH has the answers with two types of specially coated FALPACO blanks, one for letter press, and one for lithography, that assure outstanding results.

If you want to be judged by the *finished job*, you'll be out in front right from the start if you use FALPACO Coated Blanks.

Distributed by Authorized Paper Merchants from Coast to Coast.



FALULAH

PAPER COMPANY

NEW YORK OFFICE—500 FIFTH AVE. N. Y., 18—MILLS—FITCHBURG, MASS.

When Writing These Advertisers, Please Mention THE INLAND PRINTER

The



CLEVELAND MODEL "DOUBLE-M"

Maximum Right Angle 28 x 44"
Maximum Parallel 28 x 58"
Minimum Sheet 5 x 7"
Eleven Fold Plates

The CLEVELAND "DOUBLE-M" folds:

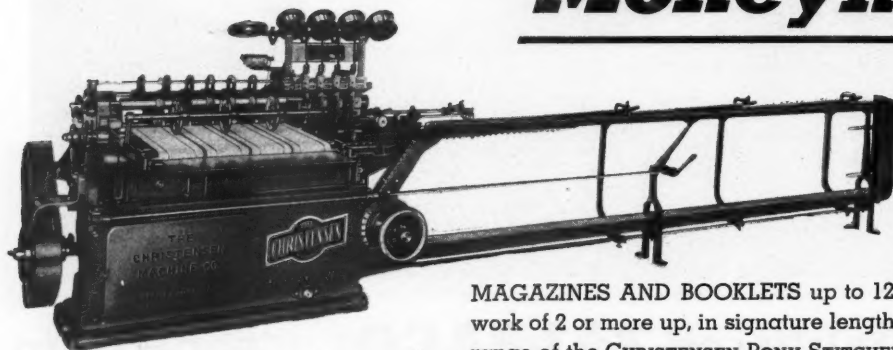
16 Pages, 3 r. a. up to 11 x 14" page size.
32 Pages, 4 r. a. up to 7 x 11" page size.
2-up Covers or 4-page Inserts up to 11 x 14" page size.
8 Pages 2-up up to 11 x 14" page size.

Folds the same impositions as your Dexter Jobbers.

In addition to this magazine folding, the "DOUBLE-M" makes the hundreds of folds in parallels, right angles, or combinations of right angle and parallel folds used for direct mail, booklet, map, and other types of folding.

High Speed — 50% faster than the old Model "B"

Moneymaking

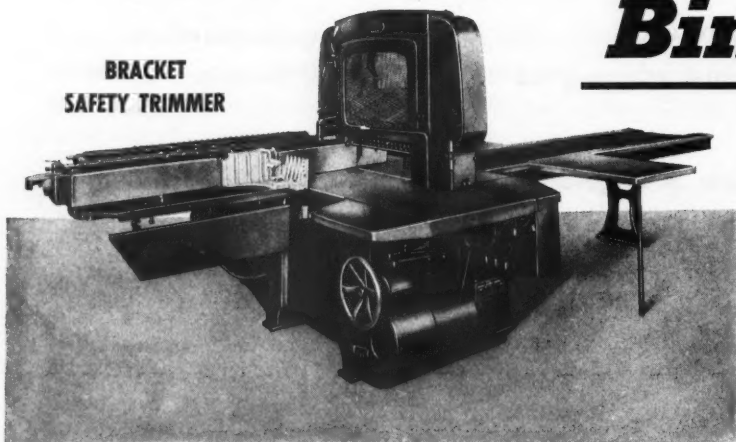


**CHRISTENSEN MULTIPLE
HEAD GATHERING
AND STITCHING MACHINE**

MAGAZINES AND BOOKLETS up to 12 x 18" page size, and gang work of 2 or more up, in signature lengths up to 27" come within the range of the CHRISTENSEN PONY STITCHER. Drives two, three, or four stitches at each operation at speeds up to 9,000 operations per hour. Easily keeps up with folder output.

Bindery Trio

**BRACKET
SAFETY TRIMMER**



MAGAZINES printed one-up and trimmed three sides, gang work stitched two or more up, cutting and trimming of flat work, label cutting, and similar work, all can be performed at unusually high production, and with the greatest uniformity and accuracy on the BRACKET TRIMMER. Banding and wrapping done at the machine reduces stock handling and trucking.

These three high production machines in your bindery will do your work conveniently, economically, and at highest speeds. Ask for literature on any one or all three. Deliveries, of course, are subject to wartime restrictions.

DEXTER FOLDER COMPANY

Pearl River, New York

“and
now
we
bring
you...”



A few nights ago, when the radio wafted several of those ear-splitting introductions our way, it set us thinking. The build-up for each star made us wonder whether we say enough about what we're offering.

INTERNATIONAL TI-OPAKE, for instance—should we launch forth on what a top-notch performer it is? Should we dwell on its versatility—how suitable for Letterpress and Offset? Or give details about its extreme opacity which allows both sides to take heavy printing? Should we tell what a fast seller it is in the field—even if we can't supply the full demand right now?

But then we realized . . . INTERNATIONAL TI-OPAKE is so much in demand that word of its

unusual qualities surely had gotten around! Even without being told, people naturally expected it to be tops in its class—for that's the kind of product they're accustomed to getting from the world's largest maker of paper. International Paper Company, 220 East 42nd Street, New York 17, N. Y.

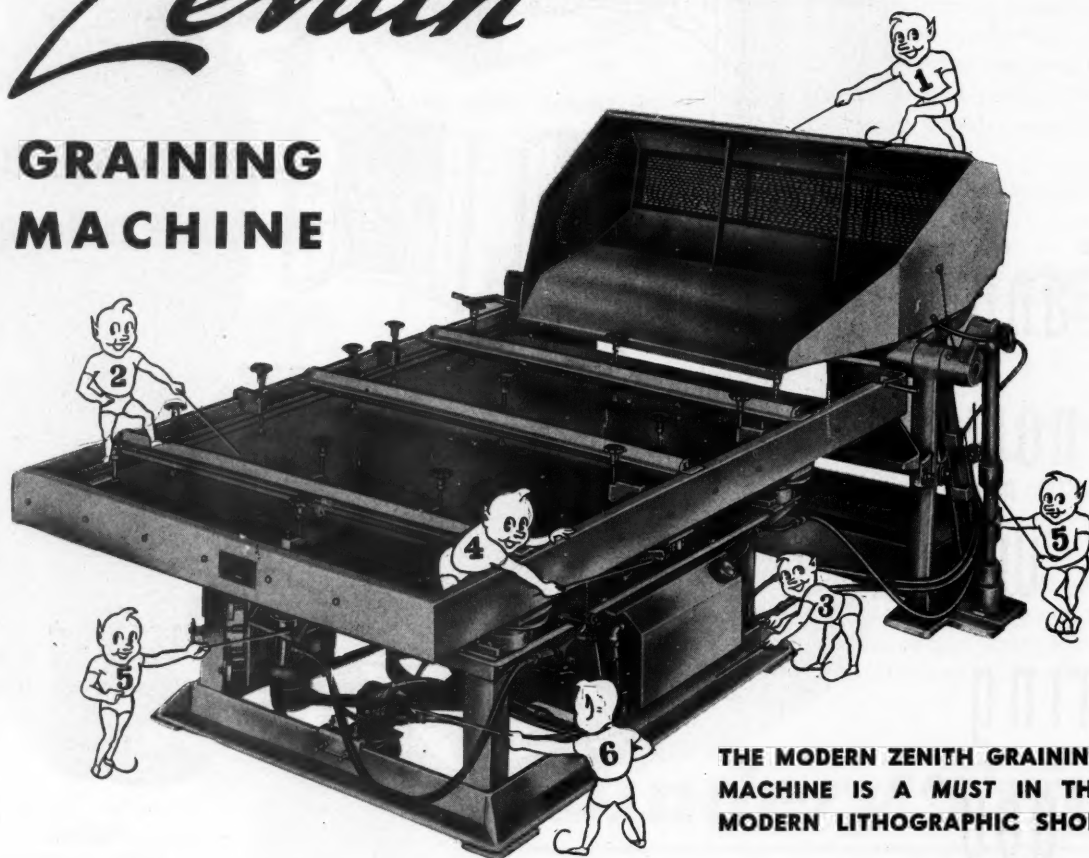


Please Mention THE INLAND PRINTER When Writing to Advertisers

Introducing the New Improved—1946

Zenith

GRAINING MACHINE



**THE MODERN ZENITH GRAINING
MACHINE IS A MUST IN THE
MODERN LITHOGRAPHIC SHOP.**

1. **THE AUTOMATIC DUMPER** removes the word labor from the vocabulary of the plate grainer.
2. **THE TUB**—doubly reinforced—sized to meet your plate requirements with maximum efficiency and economy.
3. **THE BASE**—heavy structural steel construction.
4. **DIAMOND FRAME**—guarantees equalized mo-

tion of the tub insuring uniformity.

5. **HYDRAULIC RAMS**—under the tub to tilt tub while oscillating, to remove balls from grained surface on automatic dumper, and to load balls into the machine for the graining operation.

6. **HYDRAULIC PUMP**—supplies the hydraulic pressure for the operation of the hydraulic rams.

For additional information concerning this or other Zenith products, please address inquiry to

Zarkin Machine Co., Inc.

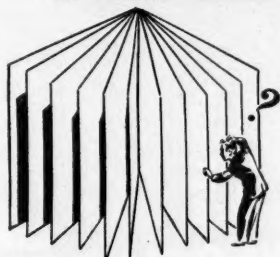
335 East 27th Street

New York City

Manufacturers of Zenith lithographic equipment



Why should I be able to answer these Questions?



1 How many pages must a book or catalog contain to earn the Bulk Postage Rate of 8¢ per pound or fraction, with a minimum rate of 1¢ for each piece?

- A. 36 pages, 30 printed ☐ C. 24 pages, 22 printed ☐
B. 48 pages, 44 printed ☐ D. 16 pages, 12 printed ☐

Because they're Keys to More Profitable Business

Your customers ask these questions—and plenty more—whenever they *plan* a printing job. If you can answer them correctly and quickly, you're on the *inside*, able to take your pick of desirable printing business without cutting your profit to the bone.

AN ANSWER BOOK AT YOUR ELBOW: Suppose you had a printed folder that contained complete information covering every practical use of envelopes... arranged so that you could find the answers to a hundred questions easily and quickly. Could you use it? Because if you can—and will—it's yours for the asking.

E-4 Pp

UNITED STATES ENVELOPE COMPANY
SPRINGFIELD 2, MASS.



U.S.E. ENVELOPES

Your 3-Fold Business Partner



MAILINGS



PACKAGING



SYSTEMS



2 200 or more identical form letters in unsealed envelopes, faced and sorted for the mail, can be mailed at what rate?

- A. 1¢ for each piece ☐ C. 1½¢ for each 2 oz. ☐
B. 12¢ per pound ☐ D. 16¢ per pound ☐



3 What are the restrictions as to printing advertising matter on the face of an envelope which is to be *individually* addressed?

- A. No printing in space for stamp ☐ C. No printing on left hand half of envelope ☐
B. No printing in space for address ☐ D. No printing 3½" from right hand edge ☐

A PLAN TO MAKE IT WORK FOR YOU

If our little quiz got you to read this far, maybe our Quiz Folder will interest your salesmen! Tear out this coupon. Fill in the number of Quiz Folders you can use. We'll send them to you with an answer card, and an advance copy of the new U.S.E. Envelope Analyzer Kit—all free. Send the coupon now—while it's handy.

Answers: 1—C; 2—A & B; 3—D.

Quiz

UNITED STATES ENVELOPE COMPANY
Springfield 2, Massachusetts

Send me _____ copies of your Quiz Folders with Answer Card, and new U.S.E. Envelope Analyzer Kit—all free.

Name.....Title.....

Company.....

Address.....

My Paper Merchant Is.....

Here is the answer!
MASTER SHAVER
 BY MONOMELT

**A Big, Fast
 Accurate
 PLATE SHAVER**

- Automatic push button controls.
- Quick-set cut-depth regulator.
- Heavy, high speed rotary cutter.
- Variable hydraulic table feed, fast return.
- Self adjusting plate hold-down.

Answering an urgent need, Monomelt's MASTER SHAVER combines rugged, heavy-duty construction with precision and speed.

Ideal for stereotypers, large printing plants, dailies, etc.

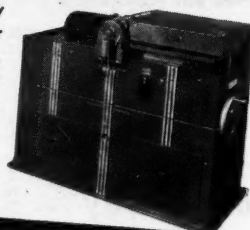
WRITE FOR DETAILS



PLANE-O-PLATE SHAVER

An efficient, speedy flatbed shaver for electros, stereotypes, etc. Shaves full bed in 30 seconds; handles zinc to overtype-hi. Moderately priced.

WRITE FOR BULLETIN



MONOMELT COMPANY

1612 POLK STREET N. E. MINNEAPOLIS 13, MINN.



**LIGHTEN THE BURDEN
 OF PRINTING LIGHTWEIGHT PAPERS**

Chapman Static Neutralizer, absolutely safe, simple — no moving parts — eliminates static under any weather conditions, at any time of year, in any climate. Fully guaranteed.

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 Minneapolis Portland St. Louis San Francisco Seattle
 Washington

No, No, Noah!

let'ter-head'(-hēd)

n. A heading printed or
engraved on letter paper;
also, paper having such heading

let'ter-in

● Your definition of a letterhead, Mr. Webster (if you'll pardon the presumption) is wholly inadequate. At that, you do better than many printers. For they, Mr. W., call it a business form.

● And that misconception costs printers plenty of the old green stuff. For when they consider a letterhead as just a business form, they *sell* it as such, in close, often cut-throat, competition.

● Progressive printers recognize a letterhead for what it really is . . . an advertisement, a selling tool, a representative of the user-company. So they sell it *creatively* . . . as advertising printing . . . and they sell the *complete* array of business stationery . . . not as "forms" at so much per thousand . . . but as a *matched unit*. They thus sell profitably.

● One good definition of THE LETTERHEAD CLINIC, Mr. W., is that it's a *free* service which helps printers sell matched business stationery creatively and profitably. They can find out how by merely clipping the convenient coupon.

THE LETTERHEAD CLINIC
Whiting-Plover Paper Company
2 Plover Drive, Stevens Point, Wisconsin

Please send me FREE information on how The Letterhead Clinic can help me sell matched business stationery creatively and profitably.
(JF)

Name _____

Attach to your BUSINESS letterhead. This offer confined to printers in the U.S.A.



**This man's
time is
valuable!**

THE minutes he spends at case and working bank are the *productive* minutes . . . the minutes that earn the profits. Minutes he spends hunting for leads, slugs, rule, sorts and spacing materials are the wasted minutes that cut down his productive efficiency . . . a waste that no plant can afford.

Hamilton Equipment turns waste minutes into productive minutes . . . steps up efficiency through provision for ample supplies of needed materials in easy reach of every compositor.

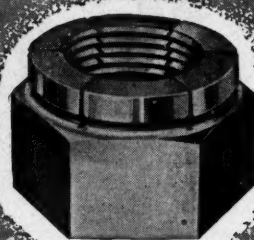
Hamilton Equipment saves floor space also . . . through proper design insures most efficient use of available area . . . provides maximum storage and working capacity.

"Clean House for Profits" is a helpful booklet containing layout sheet and miniature illustrations to scale of composing room equipment. It shows by example and illustration how you can re-arrange your own composing room to help turn waste minutes into productive minutes. Ask your nearest Hamilton dealer or write us for your free copy.

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The Book Magazine
FORT AUTHORITY BUILDING
76 NINTH AVE., NEW YORK

December 6, 1946

OFFICE OF THE PUBLISHER

Dear Mr. Fawcett:

We have gone "Independent" with the January 1946 issue of OMNIBOOK only after giving this matter the most careful consideration. Our primary reason for moving to Fawcett was that we felt that your fighting organization would go "all out" to meet the quota you have set of more than a million copy newsstand sale for the near future.

On our part, we will continue to deliver in OMNIBOOK each month the best selling books of our day, in OMNIBOOK's unique abridged form. As an indication of the quality and popularity of OMNIBOOK contents, we will soon feature Sinclair Lewis' "CASS TIMBERLAKE", Daphne Du Maurier's "THE KING'S GENERAL" and Erich Remarque's "THE ARCH OF TRIUMPH", three of the most important books of this or any other year.

We are well aware that the success of a publication is primarily a cooperative undertaking in which Publisher, Distributor and Retailer play equally important parts. With the wholehearted support of your Independent Distributor and Dealer organization, we now have a team which has the power to reach your million copy goal.

Sincerely yours,

M. M. Geffen
M. M. Geffen

MMG/c

Mr. Roscoe Fawcett
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Plenty Comes After Peace

No more standing in lines for cigarettes. Almost all rationing abolished. Butter, cream, sugar, fats and nylons scarce. Transportation at peak. These are facts we all know; they are pertinent facts and all within the progress of that vast undertaking, readjustment to peace and to consumer goods production.

Papermaking, right arm of advertising and pathway for news, chief element of printing and prime requirement of packaging, is gearing itself for the colossal task. A world hungry for paper wants plenty.

West Virginia Pulp and Paper Company is moving toward that end, to greater and greater production. Slowly perhaps, but surely, more of our lines will be available. More paper for you is our task. As silent partners of all printing, advertising and promotion, we know the vitality of that partnership. You may count on it. Westvaco Mill Brand Papers are on the way—coming as fast as a multiplicity of hurdles, not of our making, can be overcome.

Write now for your copy of "Westvaco Inspirations for Printers, No. 157." It sings songs ... songs of how to use paper, printing, copy, art work, design, plates and color to make your piping days of peace, days of plenty also.

The Cover Artist:

James Chapin, one of America's leading painters, was born in West Orange, New Jersey, in 1887, and studied at Cooper Union, the Art Students League and abroad at the Royal Academy of Antwerp, Belgium, where he received the First Award and Gold Medal. Twenty-five one-man exhibitions of his work have been held in this country. He teaches portraiture at the Pennsylvania Academy of Fine Arts and they awarded him the Temple Gold Medal for the best painting by an American. This artist also received the \$1,000 prize for Portraiture awarded by the Art Institute of Chicago.



230 Park Avenue, New York 17
35 E. Wacker Drive, Chicago 1
Public Ledger Building, Philadelphia 6
503 Market Street, San Francisco 5

West Virginia Pulp and Paper Company



Street Market, by James Chapin
From the painting in the
Gallery of Associated American Artists, Inc., New York

Westvaco Inspirations for Printers 157

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for ZINC and ALUMINUM



FOR PLATE MAKING DEPT.

1 OZ. DUO PLATE SOLUTION
3 OZ. WATER (GUM IS OPTIONAL)

This makes a full strength solution for zinc and aluminum.

Apply solution with sponge or brush, making sure the surface of the plate is entirely covered. It is not necessary to wash off the solution, just gum down plate and dry thoroughly.



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Mix 2 oz. stock in one gallon of water. This will give you an equivalent of 3.8 P.H. fountain solution.

You can mix any amount in advance, as it will not turn sour or lose its strength. This is a plate desensitizer and not an etch. It will not cause a film to accumulate, thereby keeping the grain on the plate open for longer runs. It is harmless to the Flannel and Molleton on Dampening Rollers. It will keep the Brass Water Fountain Roller free from all scum and ink. It will not strip the Steel Ink Roller.

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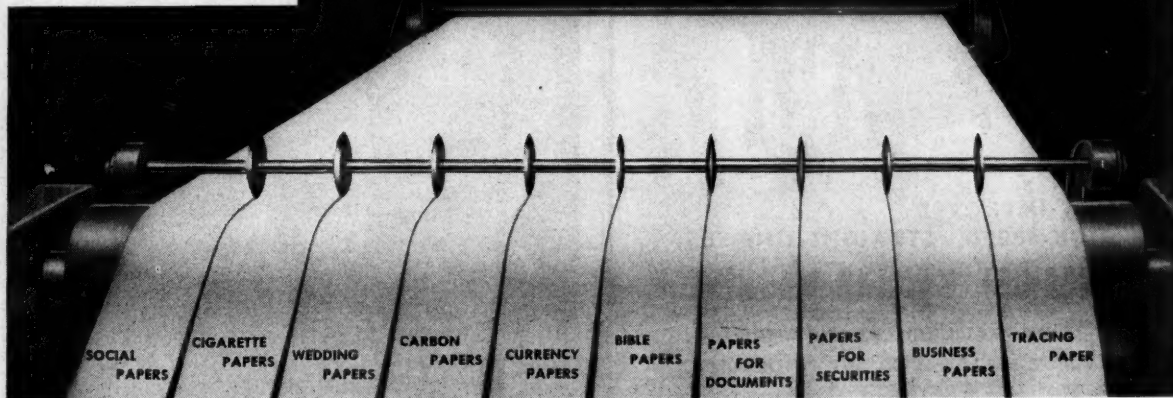
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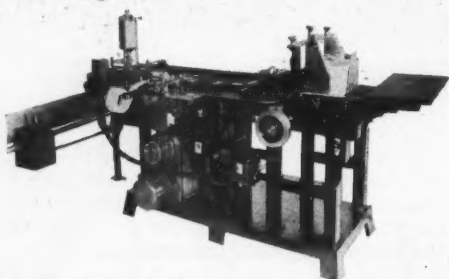
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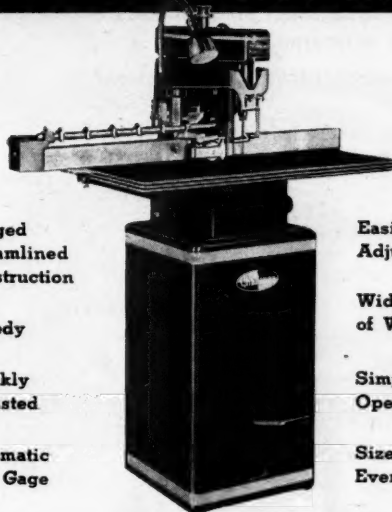
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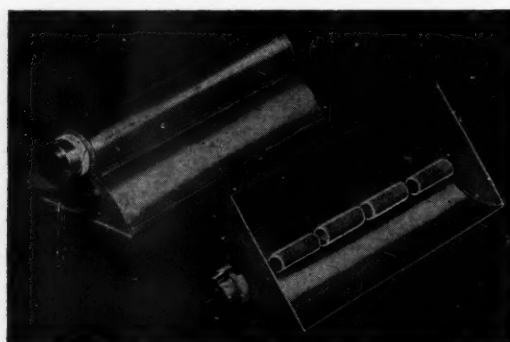
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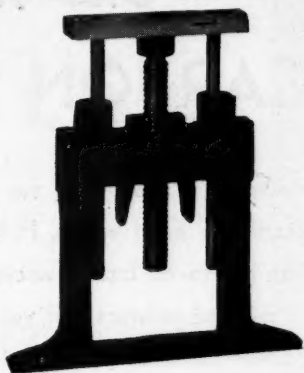
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Ink Conditioner



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Convince yourself—by trying it on a regular press run—that "33" satisfies every claim we make for it. Our guarantee protects you! Check the marked improvement in overall print quality. Note the sharper impressions. See how halftones stay open . . . In particular, observe the increased affinity of ink and paper.

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100% GUARANTEE

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COMPUNING COMPANY

IN CANADA — LES CANADIEN FINE COLOR CO. LTD., TORONTO

McADAMS PNEUMATIC FEEDER CUTS PRODUCTION COSTS

McADAMS PRODUCTS

- Pen Ruling Machines
- Disc Ruling Machines
- Paging Machines
- Pile Feeders
- Roll Feeders

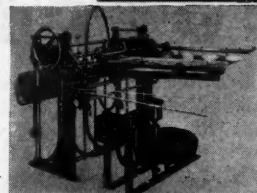
In leading plants, McAdams pneumatic feeder is lowering production costs in two ways—by speeding up production—by keeping down maintenance costs.

Why not adjust your plant today to gain greater efficiency. McAdams pneumatic feeder can be attached to any make of pen ruling machine. Operates by remote control at variable speed. Feeds cobweb bond up to 3-ply index. Dependable and easy to operate. Write for detailed information.

JOHN McADAMS & SONS, Inc.

20-22 KNIGHT STREET • NORWALK, CONN., U.S.A.

ESTABLISHED 1842



McADAMS FEEDER
for
Pen Ruling Machines

WRITE FOR BULLETIN 110 CONTAINING INFORMATION ABOUT THE POINT SYSTEM **FREE**



**BOY, WAS I SMART
WHEN I BOUGHT A
Sterling
BASE SYSTEM!**

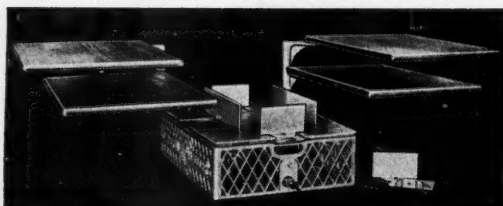
At a time like this, an investment in quality really begins to pay extra dividends. My Sterling Toggle Base is made of semi-steel for long life . . . which means that if I clean base sections and hooks regularly and protect them adequately when they're not in actual use, I can count on my present base system's serving me dependably for the duration. " " " "

THE PRINTING MACHINERY COMPANY

436 COMMERCIAL SQUARE • CINCINNATI, OHIO

23 EAST 26th STREET • NEW YORK CITY

New Universal Jogger Is Available NOW!



CUTS COSTS ON GATHERING-JOGGING

• SAVES ONE-THIRD THE TIME!

The Universal Jogger saves at least one-third the time over the old hand method of gathering all kinds of forms printed in duplicate, triplicate, quadruplicate, etc. It not only does the work faster, but does it perfectly.

• INEXPERIENCED HELP CAN DO WORK!

Inexperienced girls can work fast and efficiently with the Universal Jogger. They simply drop the sheets between the "jogging" sides—the machine arranges them smoothly and evenly. The jogger therefore releases your experienced help for other productive work.

• JOGS SHEETS 5 x 8 TO 19 x 28!

Gathering and jogging of all jobs made economical. Extra shelves may be added on unusually large jobs. Labor savings pay for machine in short time. Many enthusiastic users. Investigate now.

Write for prices and further information—

UNIVERSAL JOGGER CO., Inc.

322 South Fourth St.

Minneapolis 15, Minn.

Make 'em Last— Keep 'em Running

Always take proper care of your numbering machines—especially these days, to insure longer life and accurate performance: 1—clean; 2—oil; and 3—adjust. You can do it or we will recondition—all makes—at nominal cost. Let us help "Make 'Em Last."



UNCONDITIONALLY GUARANTEED
Investigate Our Reconditioning Service

**WHEN YOU MUST . . .
Replace With ROBERTS**

*Prices and
Literature
on Request*

Roman or Gothic style figures. Forward or backward action. Efficient direct drive in all.

ROBERTS NUMBERING MACHINE CO., 694-710 Jamaica Ave., Brooklyn, N. Y.

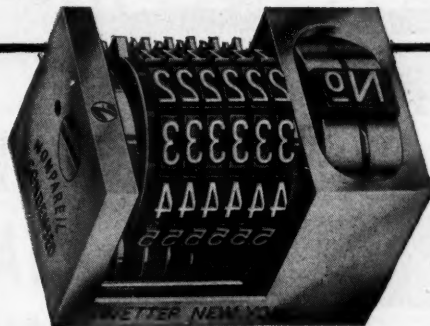
Wetter

FACTS AND FACSIMILE...

123456

FACSIMILE

THESE three characteristics of design are *exclusive* features of Wetter Numbering Machines: (1) Rigid, one-piece, solid steel frame—keeps all wheels perfectly aligned at all times. (2) Oval-shaped plunger—permits no wobbling, no smudging, no smearing. (3) V-slot in wheel shaft—carries lubricating oil *evenly* to all wheel bearings. For these and many other reasons, you can number *better* with a Wetter.



NONPAREIL CONDENSED MODEL

New Wetter Number Machines will soon be available again in increasing quantities. They will help you round out your new printing equipment. Due to new skills developed by Wetter during the war years, and to improved raw materials now available, Wetter Numbering Machines are of better quality now than ever before. They make *Numbering for Profit* an even sounder printing slogan today.

AS3

Wetter

NUMBERING MACHINE CO. Atlantic Avenue & Logan Street, Brooklyn 8, N. Y.

Sold by All Dealers and Branches of AMERICAN TYPE FOUNDERS

Books for the ESTIMATING PRINTER

Estimating for Printers.....\$3.75

By Fred W. Hoch. Explains mechanics of printing—all operations in commercial printing plants—plus estimating schedules showing production time allowances for each. 6 by 9 1/4; 268 pages.

How to Price Job Printing.....\$2.50

By Edward Galloway. Vest pocket selling-price list on 34 most used items; a time-saver.

Arithmetic for Printers.....\$2.00

By J. W. Auble. Applies mathematics to printer's problems: figuring stock, spoilage costs, type fitting, measuring and estimating composition, ink and metal costs. Really teaches printing.

Ink Estimator.....\$1.00

By R. C. Pickett. Nomographic Ink Estimator. Lay ruler on chart, read pounds of ink needed for various stocks, according to color used.

THE INLAND PRINTER Book Dept., 309 W. JACKSON BLVD., CHICAGO, 6

Talleres Mecanicos Gutenberg S. A.

(Soc. Anon.) Capital M\$N 1.500.000*

ZEPITA ST. 3101, BUENOS AIRES,
ARGENTINE REPUBLIC

Manufacturers of printing and general graphics machines, wish to obtain from American firms either the representation of their products or to manufacture same in our country on a royalty basis.

* We can furnish you with ample references from American, English, and Argentine banks and business concerns.
* Argentine Currency

BETTER COPIES, CLEANER, FASTER

Paragon
**DUPLICATOR
PAPERS**



Made by the Munising Paper Company - Munising, Mich.

DUPLICATING
COPY PAPERS FOR
**SPIRIT
PROCESS**

PARAGON
Liquid

DUPLICATING
COPY PAPERS FOR
**GELATIN
PROCESS**

PARAGON "B"
WATERMARKED
PARAGON "D"

**MASTER
PAPERS**

Permanent Master
Pencil Master
Temporary Master

Distributors in: Baltimore • Birmingham • Boston • Buffalo • Chicago • Cincinnati • Cleveland • Columbus • Dallas • Denver • Des Moines • Detroit • Escanaba • Green Bay • Houston • Indianapolis • Kalamazoo • Little Rock • Los Angeles • Louisville • Milwaukee • Nashville • New Orleans • New York • Oklahoma City • Peoria • Philadelphia • Pittsburgh • Richmond • St. Louis • Salt Lake City • San Francisco • Seattle • Shreveport • Toledo

When Writing These Advertisers, Please Mention THE INLAND PRINTER

111

**POTOMAC
COVER**

**DISCO
BLOTTING
LINES**

**DISCO
WOODGRAIN
COVER**

**POTOMAC
VELOUR**

YOUR "TAKE HOME" PAY

is what you have left after you have taken care of overhead and production costs—and the bills for materials and supplies.

The quality that we put into Disco Papers, and the price at which they are sold, are both designed to help you realize satisfactory profits on your turnover—by producing quality printed matter economically.



DISTRICT OF COLUMBIA PAPER MILLS, INC.
WASHINGTON 7, D. C.

RATES FOR CLASSIFIED ADVERTISEMENTS

• **By the Month:** Under Situations Wanted, only 50 cents a line—minimum, \$1.50; other classification, only 65 cents a line—minimum, \$1.95. Terms: Cash with order. (Replies to keyed ads forwarded daily when received, without extra charge, except packages and samples for which the sender should remit an amount to THE INLAND PRINTER equivalent to that required as postage for mailing the package to our office.)

Figure 38 characters in a line, including spaces, punctuation, address or box number. To avoid delay in insertion, and in view of small amount usually involved, please enclose check with order.

Display:	1 tl.	3 tl.	6 tl.	12 tl.
1/2 inch....	\$ 9.00	\$ 8.25	\$ 7.50	\$ 6.75
1 inch....	15.00	13.50	12.00	11.00
2 inches..	27.00	25.00	23.00	21.00

ADVERTISING LAYOUT

Study FRANK H. YOUNG'S
ADVERTISING LAYOUT COURSE
At Home

Now is the time to make your spare time pay. Increase your earning power. Mr. Young, international layout authority, offers a complete Home Study Course to help printers, advertising men, artists, etc. Learn by mail how to use sound layout principles. Receive Mr. Young's own personal criticisms. Endorsed by graduates. Easy payments. Write to Dept. O-443 for free details.

AMERICAN ACADEMY OF ART

Frank H. Young, Director
25 E. Jackson Boulevard Chicago, Ill.

BRONZING MACHINES

• **MILWAUKEE BRONZERS**—for all presses. Some rebuilt units. C. B. Henschel Mfg. Co., Milwaukee, Wis.

BUSINESS OPPORTUNITY WANTED

• **WISH TO PURCHASE** publication printing plant, 3000 feet or more, in or near Illinois or Missouri. Write P. O. Box 232, Eugene, Oregon.

CALENDARS AND CALENDAR PADS

• **WHOLESALE** Calendars for the printer. Do your own imprinting. Few calendar salesmen are on the road now. Be the first in the field—which means more calendar sales for the printer. **FLEMING CALENDAR CO.**, 6540 Cottage Grove, Chicago 37, Illinois.

• **CALENDAR PADS**—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. **Wiebush Calendar Imptg. Co.**, 109 Worth St., New York, N. Y.

ENGRAVED STATIONERY

• **WEDDING INVITATIONS** and other engraved stationery of fine quality. **Slegrist Engraving Co.**, 924 Oak St., Kansas City 13, Mo.

(Continued on next page)

THEY'RE BETTER-THAN-EVER!

EMBOSSOGRAPH Powders & Inks for beautiful RAISED PRINTING EFFECTS. All varieties of Metallics & Neutrals for Flexible and Permanent results. WRITE FOR DESCRIPTIVE PRICE LIST.

THE EMBOSSOGRAPH PROCESS CO., INC.
251 WILLIAM STREET NEW YORK 7, N. Y.

STEWART'S EMBOSSEING BOARD

Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach it to tympan and let press run until dry. Sheets 5 3/4 x 9 1/4 inches \$1.25 a dozen, postpaid.

Instruction with each package.

THE INLAND PRINTER COMPANY
309 W. Jackson Blvd., Chicago 6, Illinois

EQUIPMENT WANTED

• **WANTED.** One Book Sewing Machine in good running condition, any American or European make, preferably of course, SMYTH. One Automatic Paper Cutter 40" or larger. One Cylinder Press with automatic feed and extension delivery for a sheet size not less than 25x38, MILLER preferred. Write Box F-891, % The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.

• **LINOTYPE WANTED** with 8, 10, 14 and 18 point matrices, gas-pot; also a good proof press. Bowling News, 4154 North Kilbourne Avenue, Chicago 41, Ill.

FOR SALE

Mr. Printer:

OUR CONSULTATION DIVISION
INVITES YOUR PROBLEMS ON

**Modernization • Replacements
Disposal of Old Equipment
Exchanges • Consolidation
Retirement**

Many years operating as consultants to printers equips us to serve you confidentially and expertly. Never in the graphic arts history has printing machinery brought prices such as prevail today. Never has there been a better opportunity to make important decisions.

Perhaps you have been thinking for some time of retiring. Ask us to advise you. Write freely and in confidence on any problems listed above, or others which concern printing production and equipment. You will receive prompt and helpful service.

DESIRED AT PREMIUM PRICES

PAPER CUTTERS • MIEHLE UNITS
2 COLOR UNITS • 4 POST EMBOSERS
OFFSET EQUIPMENT
BINDERY EQUIPMENT

CURRENT OFFERINGS

PRESSES

20x26 Miller Simplex
26x38 Thompson Cutter and Greaser
2 Pony Miehle
1 Number 3 Miehle
McCain Cylinder, 21x28, fully automatic
14x22 CAP Jobber
15 1/2x22 Golding Jobber
21x28 Baum Folder automatic
Model B Cleveland Folder, hand fed
50" Inman Slitter and Rewinder with 40 Heads,
AC Motor
44x64 U.P.M. Bronzer
Several Fuchs and Lang Bronzers (Smaller)
Schwartz Feeder for 7/0 Miehle
Wesol Dura Plate Molding Press, size 26x28
Original Master Gravure Screen, size 14 1/2x17 1/2,
175 Line (Ektascreen)
62" Seybold Knife Grinder
Post Envelope Machine
32" Metal Board Shear
Chases: All sizes

PRINTERS EXCHANGE

Producers of The Speedisaler

705 S. WELLS ST., CHICAGO 7

• **FOR SALE:** Post Automatic Envelope Press, Style D, f.o.b. Baltimore \$550.00. The Weant Press, 35 South Gay Street, Baltimore 2, Maryland.

• **USED** offset eliminating spray equipment. In excellent condition. The Sprayomatic Products Company, 1120 Harrison Avenue, Cincinnati, Ohio.

(Continued on next page)

LET MERCURY PRODUCTS TAKE THE "IFS" OUT OF THOSE JOBS



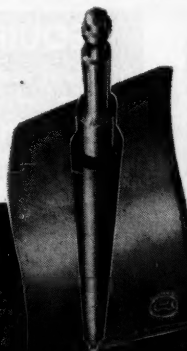
IF we could cut down on our makeready time . . .

IF we could reduce paper spoilage . . .

IF we could get more mileage out of our rollers . . .

Mister, those "ifs" have no place in your business! You can enjoy every one of the above advantages, be sure of top quality work, maximum efficiency, maximum economy—by installing the rollers and blankets that give really outstanding performance. Mercury products are built to endure.

They are constructed by the most scientific methods in the largest plant devoted exclusively to products of this type. And they are painstakingly inspected—so that when you get them they are right. Order today.



RAPID ROLLER CO.

Federal at 26th
Chicago, Illinois

D. M. Rapport
President

EXPERIENCED LABEL PRINTERS SAY:

"PERFECTION
is *one* gummed paper
that needs no
'babying' on press!"

These days, it pays every printer to use an easy-going paper like PERFECTION for all labels, stickers and seals. Cuts printing costs because it needs no special makeready—no extra presstime. That's highly important at a time when skilled labor is at a premium. PERFECTION Flat Gummed Papers are made with Dextrine or Strong Gumming—in 10 whites and 20 attractive colors. And remember, you can recommend it with perfect assurance for OFFSET printing as well as for letterpress.

PAPER MANUFACTURERS CO., Philadelphia 23, Pa.



Classified Buyers' Guide (continued)

FOR SALE (continued)

New Beaded Steel Galloys In Stock

- Single, double, and triple column and 8 3/4 x 13 sizes
- New Rouse Composing Sticks
- New Reid Magazine Racks
- New Challenge Hi-Speed Quoins
- New press tape
- New Thompson Type Cabinets
- New Rouse power miter

Desirable Used Equipment

WRIGHT 3 spindle paper drill
VANDERCOOK Model c25 proof press
MIEHLE presses, Pony and 5/0
BABCOCK presses, 25x38, 36x52
ROSBACK punching machines

TYPE & PRESS of ILLINOIS, Inc.
CHICAGO 6

• **FOR SALE.** Profitable Job Printing Plant in Eastern Idaho City, with a population of 18,000. Doing from 9 to 12,000 annually. Well established, under same management for 26 years. Ill health and owner wants to retire. Box F-890. % The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Ill.

• **For Sale:** An Extensive Line of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kans.

• **Bookbinders' Machinery**—New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 730 So. Dearborn St., Chicago, Illinois.

(Continued on next page)

ENGDAHL BINDERY
EDITION BOOK BINDERS

"Books Bound by Us Are Bound to Satisfy"

1036 West Van Buren St., Chicago, Ill.

Telephone Monroe 6063

AMSCO CHASES

ELECTRIC-WELDED • SQUARE AND TRUE • ABSOLUTELY GUARANTEED
SOLD BY ALL DEALERS

AMERICAN STEEL CHASE COMPANY

31-31 Forty-Eighth Avenue, Long Island City, New York



STITCHING WIRE
ROUND OR FLAT

The Seneca Wire & Mfg. Co., Fostoria, Ohio

INKS

FOR SHARP IMPRESSIONS
in Litho-Offset and Printing
FOR METAL DECORATING

Get Varnishes and Dryers, too, from **Gaetjens, Berger & Wirth, Inc.**
35 YORK ST., BROOKLYN, N. Y., • 538 S. CLARK ST., CHICAGO

ROTARY PRESSES

for Lithographers, Printers, Newspaper Publishers. Also Presses for Folding Box Manufacturers. Tell Us Your Requirements

WALTER SCOTT & CO., INC., PLAINFIELD, N. J.

EQUIPMENT FOR PRINTERS

Mitering machines • Composing sticks • Slug clippers • Band saws • Lead and rule cutters • Newspaper bases, files and racks.

H. B. ROUSE & COMPANY

2214 North Wayne Ave.

Chicago, Illinois

MEGILL'S Spring Tongue
Patent **GAUGE PINS**



QUICK ON . . . The universally popular Gauge Pin. \$1.00 dozen, with extra Tongues. Reg. U.S. Pat. Office.

Megill's Gauge Pins for Job Presses

Insist on Megill's Gauges, Gauge Pins, Gripper Fingers, etc. The original—the best. Circular on request. Sold by dealers.

THE PIONEER IN 1870

THE EDWARD L. MEGILL COMPANY
763 ATLANTIC AVENUE, BROOKLYN 17, NEW YORK

MEGILL'S Original Steel
Patent **GAUGE PINS**



A handy Gauge Pin made with 12 pt., 15 pt., or 18 pt. head. Adjustable. 75c a dozen for either size.

FOR SALE

38" ROSBACK ROTARY PERFORATOR—5 HEADS

MODEL 33 BAUM FOLDER—17 x 22 LATEST MODEL

MODEL B CLEVELAND FOLDER—25 x 38, CONTINUOUS FEEDER

MODEL 289 BAUM FOLDER—21 x 28 WITH ROTARY PILE FEEDER

SEND FOR NEW MONOTYPE LIST JUST OFF THE PRESS

Payne & Walsh
CORPORATION

82 Beekman Street, New York 7, N. Y.
BEekman 3-1791

ADHERING

STRICTLY TO FACTORY STANDARDS

Our shop work commends itself to the critical purchaser of shop facilities and time.

A rebuilt T & P product can be relied upon for new machine production, and is so guaranteed.

TYPE & PRESS OF ILLINOIS INCORPORATED

220 South Jefferson, Chicago 6
Cable: TYPRESS, CHICAGO

HELP WANTED

• **COST ACCOUNTANT.** Old established middle west firm of Management Engineers for the Graphic Arts Industry is desirous of employing capable, experienced cost accountant and engineer, age 35-45, for responsible position on staff. Applicant must be thoroughly acquainted with standard costs; production standards; time studies; work scheduling; plant layouts and systems designing. State age, education, marital status, previous positions held, salary. All replies strictly confidential. Our employees have been informed of this advertisement. Write Box F-895, % The Inland Printer, 309 W. Jackson, Chicago 6, Illinois.

• **RULING MACHINE OPERATOR.** Steady work. Union Shop. Best working and living conditions. State age and experience in first letter. Shaw & Borden Company, Spokane 2, Washington.

• **A-1 BASSWOOD POSTER ENGRAVER.** Ideal plant; lifetime job for right man; state experience and salary. Central Show Printing Company, Mason City, Iowa.

(Continued on next page)

FIRST IMPRESSIONS GO BY MAIL!

Be sure your letterhead gives the right impression of your organization. Your printer is the man who can best advise you on this important matter. Paper is an old story to him. He handles it every day. He can tell you in a flash whether it has the quality you require. For executive letterheads ten-to-one he will recommend Rising Parchment...

- ✓ 100% rag
- ✓ Four Weights
- ✓ Distinctive unglazed parchment finish
- ✓ 6 standard sizes of envelopes
- ✓ Super Opques

When you want to **KNOW... go to an expert!**

Rising Papers

Ask your printer... he KNOWS paper!

Rising Paper Company, Housatonic, Mass.

WE ASK THEM— YOU TELL THEM

Our current advertisement asks an interesting question—one that we think you can answer in our favor.

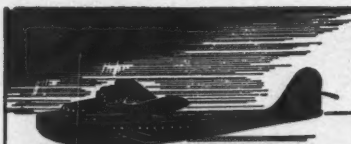
Yes, we're back at our old game of placing the reputation of Rising Papers in your hands—and we think we're safe. We believe you are as enthusiastic as we are about Rising Parchment and will recommend it to your customers. Rising Paper Company, Housatonic, Mass.

This advertisement appears in **EXECUTIVE, ADVERTISING, SALES and SALES PROMOTION MAGAZINES.**



Rising Papers

PRINTING AND TECHNICAL



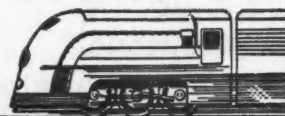
Modern Business
demands
THIN PAPERS

To reduce
MAILING
TYPING
FILING
costs.

Recommended for
Thin Letterheads, Copies,
Records, Advertising.



Specify one of
ESLEECK
THIN PAPERS
Fidelity Onion Skin
Clearcopy Onion Skin
Superior Manifold



SEND FOR SAMPLES

ESLEECK
Manufacturing Company
Turners Falls, Mass.

Classified Buyers' Guide (continued)

HELP WANTED (continued)

• **PRINTING-ASSISTANT TO SUPERINTENDENT:** A man in his 30's who has experience as an Assistant Superintendent in a large plant or Superintendent in a small plant. He should be resourceful, energetic, have pleasing personality and a good practical and technical knowledge of offset and letterpress. This is a real opportunity for the right man in a mid-Atlantic States plant of about 100 employees doing principally forms and label work. Give complete information as to qualifications, availability and salary expected. Write Box F-898, % The Inland Printer, Chicago 6, Illinois.

• **PRODUCTION MANAGER** — West Coast printing plant. Salary plus bonus. Type of man who will earn from \$6,500.00 to \$10,000.00 per year. Composing Room, Press Room, Litho, and Bindery. Give experience in detail. Confidential. Box F-893, % The Inland Printer, 309 West Jackson Blvd., Chicago 6, Illinois.

• **PRINTING SALESMAN.** Excellent opportunity for permanent connection for thoroughly experienced man who can estimate own jobs. We have cylinder, job press equipment, linotype and monotype. We are located in an excellent field. If you are this man write us and tell us about yourself. Linxweiler Printing Company, 259 South Park, Decatur 16, Illinois.

• **SALES MANAGER'S POSITION.** Company: Well-established, financially sound and progressive Western printing firm. Duties: Management of sales and distribution of creative, ruled form, carbon interleaved and job printing. Salary: Bonus and commission. First year should earn from \$7,000 to \$10,000. Write box F-899, % Inland Printer, Chicago 6, Illinois.

• **TYPOGRAPHERS** wanted by a progressive typographic plant in St. Louis. We need several outstanding compositors, a Monotype Keyboard operator, a Monotype Caster man and a proofreader. If you are union and looking for post-war opportunities to do the best in typography get in touch with us. Warwick Typographers, Inc., 309 North 10th Street, St. Louis 1, Missouri.

• **WANTED UNION PRESSMEN** for 32-page Hoe Rotary Magazine Press. Positions are for men in charge of press, folder and tension men. High wages and plenty of overtime. Also need pressman for pre-made ready department. Apply Mr. A. V. Paul, The Progressive Farmer, Birmingham 2, Alabama.

• **MANAGER AND SALES DIRECTOR** for our Commercial Printing and Office Supply Department doing \$175,000.00 annually. Please write fully your qualifications and send photo if possible. Position now open. Will appreciate immediate application. Gazette Printing Company, Billings, Montana.

• **PRESSMAN.** Cylinder, Miehle Units. Halftone and color work. Above the scale and steady job for thoroughly experienced man. Howe Printing Company, Detroit 1, Michigan.

• **LINOTYPE OPERATOR-FLOORMAN** wanted immediately by union commercial printing plant. Permanent situation. Scale figures \$1.15. The Eagle Printery, Butler, Pennsylvania.

• **JOB PRINTER-LINOTYPE OPERATOR** wanted. Union. Steady work. Give particulars yourself first letter. R. G. Bailey Printing Co., Lewiston, Idaho.

MECHANICAL OVERLAY PROCESS

Leading Printers and Publications
Now Use **COLLINS**

CHALK RELIEF OVERLAYS
FOR ALL HALFTONE MAKEREADY

Great improvements over slow hand-cut Overlay method. Low cost, saves time. Improves quality. Apply on company letterhead for free instruction books and prices.

A. M. COLLINS MFG. CO. 226 Columbia Ave. Philadelphia, Pa.

MOTORS & CONTROL EQUIPMENT

• **CLINE ELECTRIC MFG. CO.,** Cline-Westinghouse Motor and control equipment for printing machinery, 211 West Wacker Dr., Chicago, Ill.

PHOTOENGRAVERS' MACHINERY & SUPPL.
• **THE DOUTHITT CORPORATION,** 650 W. Baltimore Ave., Detroit, Mich. Complete plate making equipment for lithography and photo-engraving. Cameras, Whirlers, Printing Frames, etc.

PLATES

**Ready to
Serve YOU**

Offset plate graining and re-graining by experts who will give you highest quality plates in a hurry.

ALJEN SERVICE

2128 Colerain Ave., Cincinnati 14, Ohio

PROOF PRESSES

THIS BOOKLET...will help
you choose the right
Proving
Equipment

VANDERCOOK
PROOF PRESSES
BLOCK LEVELLERS
PREMAKEREADY EQUIPMENT

Contains twenty-five illustrations and brief descriptions of Vandercook Proof Presses, Block Levellers and Gauges—enabling you to compare one with another, and thus determine which best suits your needs.

VANDERCOOK & SONS, INC.
900 N. Kilpatrick Ave., Chicago 51, Ill.



ROLLERS

**AMERICAN
ROLLERS**

Take the
GUESSWORK
out of
PRESSWORK
Try them.

AMERICAN ROLLER CO.
1342 N. Halsted St., Chicago 22
225 N. New Jersey St., Indianapolis 44

ROTARY PRINTING PRESSES

• **DUPLEX PRINTING PRESS CO.,** rotary and flat-bed web presses, stereo and mat machinery. Battle Creek, Mich.

RUBBER PLATE MATERIALS & TOOLS

LOOK FOR
THE T-Pi
TRADE
MARK

T-Pi

REG. U.S.
PAT. OFF.
314446

**RUBBER PRINTING PLATES
AND CUTTING TOOLS**

SOLD BY LEADING PRINTERS SUPPLY DEALERS
USED BY LEADING RUBBER ENGRAVERS
T-Pi CO. 1000 BROADWAY KANSAS CITY MO

(Continued on next page)

SITUATIONS WANTED

• **LITHOGRAPHER.** Veteran. Ten years experience as pressman, platemaker, cameraman; working foreman small offset plants. Three years in army spent in production and supervision of offset work. Desire connection with printing firm seeking to establish offset department; or with small progressive offset concern. Married, responsible, willing to invest in good opportunity. Location no object. Write Box F-896, % The Inland Printer, 309 W. Jackson, Chicago 6, Illinois.

• **PRINTER** with equal experience on both floor and machine, who can take care of latter, familiar with all branches of work, seeks permanent day situation in small or medium-sized union plant in suburban New York City. Write Box F-894, % The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.

• **AN OLD-TIME** Union hand compositor whose home has been broken up by death and otherwise, wishes new location. Now ad and job man for prize winning weekly; has what it takes to handle job from start to finish or take charge of shop and do things properly. Go anywhere. Box F-892, % The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Ill.

• **COMPETENT ENGRAVER.** Experienced in retouching diapositives, engraving on plates and running intaglio L & M No. 5. Write to Instituto Interamericano De Artes Graficas, Lucerna No. 10, Mexico City, Mexico.

• **MONOTYPE COMBINATION OPERATOR.** 37, desires position offering future advancement. Steady, reliable, very accurate. Write Box F-897, % The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.

STOCK CUTS



EASTER and RELIGIOUS Cuts
FOR ALL OCCASIONS
ARROW SERVICE
P. O. BOX 2217 Salt Lake City 13, Utah
SEND FOR FREE CATALOG

TYPEFOUNDERS

20th Century Ultrabold Condensed
8 to 72 pt.

ACME TYPE FOUNDRY
161 W. Harrison St.
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THE INLAND PRINTER, February, 1946, Vol. 116, No. 4. Published monthly by the Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois (Eastern Office, 522 Fifth Avenue, New York City). Subscription is \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5.00; single copies, 50 cents. Entered as Second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879.

All manuscripts should be accompanied by adequate postage for their return. THE INLAND PRINTER assumes no responsibility for unsolicited contributions, except to accord them courteous attention and ordinary care.

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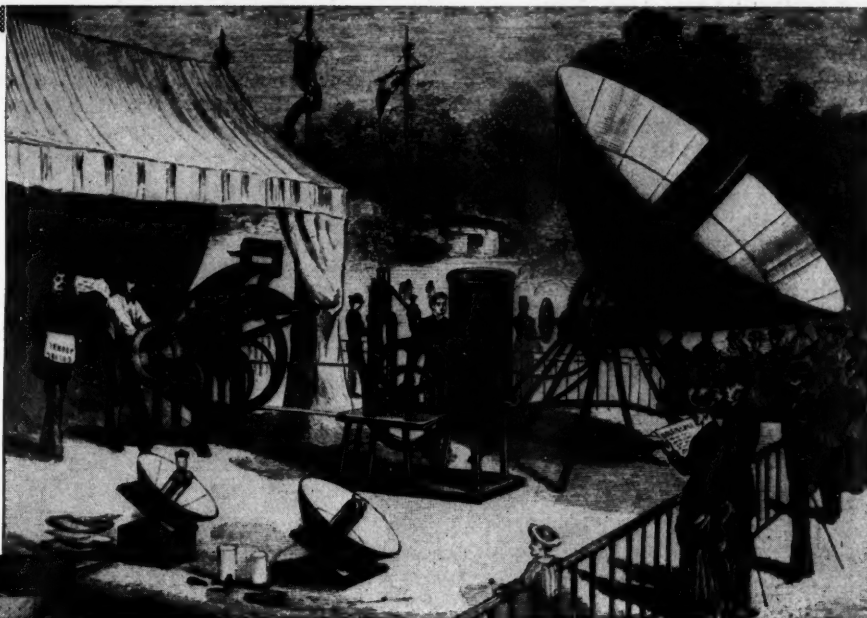
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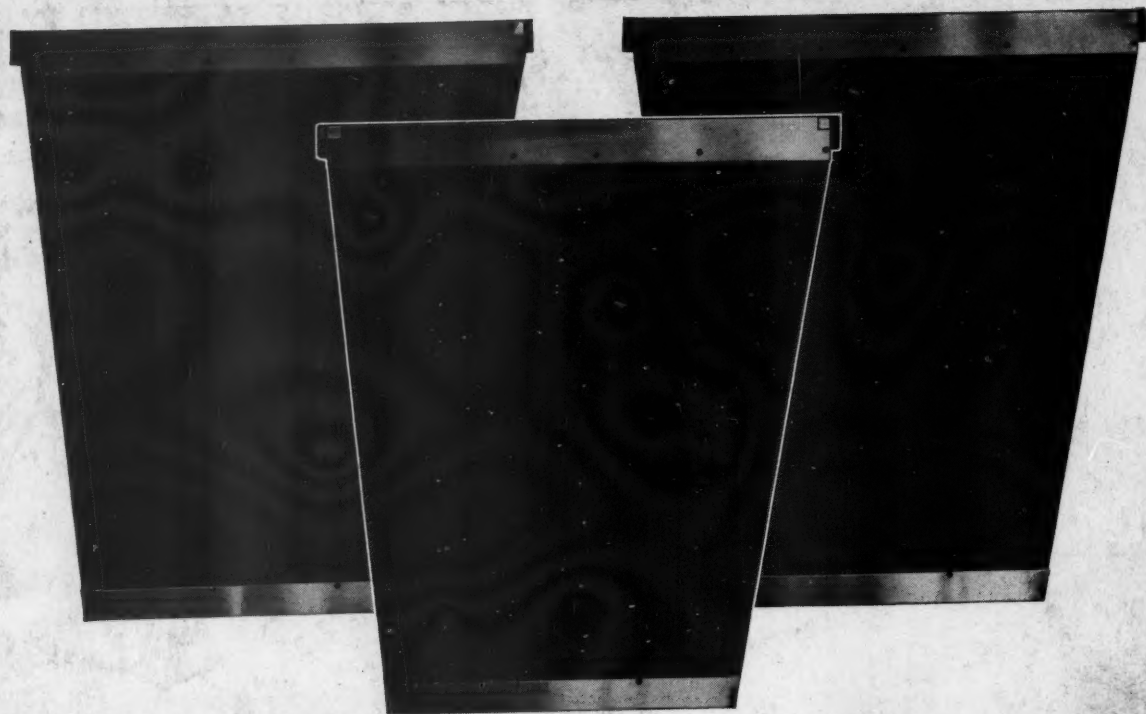
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